# DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES APPROPRIATIONS FOR 1991

## HEARINGS

BEFORE A

SUBCOMMITTEE OF THE

## COMMITTEE ON APPROPRIATIONS

## HOUSE OF REPRESENTATIVES

ONE HUNDRED FIRST CONGRESS

SECOND SESSION

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Printed for the use of the Committee on Appropriations

U.S. GOVERNMENT PRINTING OFFICE

30-505 O WASHINGTON : 1990



H181-83



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# DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES APPROPRIATIONS FOR 1991

TUESDAY, MARCH 13, 1990.

## INSTITUTE OF MUSEUM SERVICES

### WITNESSES

**DAPHNE WOOD MURRAY, DIRECTOR**
**REBECCA DANVERS, PROGRAM DIRECTOR**
**MARY ANN BITTNER, CONGRESSIONAL LIAISON**

Mr. AUCOIN [acting chairman]. The committee will come to order.

The first hearing will be on the Institute of Museum Services. I'd like to call Daphne Wood Murray, the director; and Rebecca Danvers; the program director; and Mary Ann Bittner, the Congressional liaison. It's good to see you this morning, and I welcome you before the committee.

Daphne, this is your first appearance before our committee, and I enjoyed our personal meeting yesterday. Your statement and biography, which I have before me, will be entered into the record.

Mary Ann, your biography will be placed in the record, too.

So we welcome you. We are friends of the Museum Services. The record will show that we always have been able to increase, albeit marginally, the budget submissions from the administration. This committee has, through the years, so I think that is proof of how forthright and supportive your agency is. I don't think much has changed in that respect.

I've never heard any complaints from the Institute of Museum Services in the past when we've increased certain aspects of the budget, even though every witness that comes before us says they support the President's budget. We've found some defects in it and have increased it, and no complaints have been heard from anybody at the Institute. We'll get into that later.

We look forward to your testimony. The full text of your testimony will be printed in the record. If you'd like to summarize, in the interest of time, that may be the best way to proceed.

[The prepared statement of Ms. Murray and the biographies of Ms. Murray and Ms. Bittner follow:]

Daphne Wood Murray

Director

Institute of Museum Services

Statement before the House Subcommittee

on Interior and Related Agencies

Washington, DC

March 13, 1990

Mr. Chairman and members of the committee, I appreciate the opportunity to appear before you today to present the Administration's budget request for the Institute of Museum Services for Fiscal Year 1991. It is a pleasure for me to present this particular budget which requests a 5% increase over the FY 90 budget.

As a member of the museum community for twenty-two years, I have been familiar with the Institute from the perspective of the individual museum. The IMS has a solid record of service to the museum community and I am pleased that the Administration's FY 91 budget reflects confidence in that record. The Institute of Museum Services began making grants in 1979. At that time the IMS had a staff of 13 and was part of the Department of Health, Education and Welfare. Since that time, the Institute has made 8,886 grants that total over 175 million dollars, involved thousands of museum professionals in the peer review process and become an independent agency. The IMS has also survived several threats of elimination. The museum community is indebted to the United States Congress for responding to their need for support for museum operations by safeguarding this agency.

Since my confirmation as Director of the Institute of Museum Services in October, 1989, I have met with representatives from 40 museums, who were visiting Washington, from all over the country. I have spoken at meetings of the Texas Association of Museums and The Association of Art Museum Directors in Florida, and attended meetings of the Association of Science and Technology Centers in Baltimore, and the Western Museums Conference in San Jose. I have visited 6 museums in New York and just returned from California where I visited over 30 institutions and met with the representatives of 11 others. I look forward to visiting many more, and listening and responding to the their concerns. I plan to be an active Director and ensure that the Institute continues to provide programs and services that truly address the needs of the museum community. From the small, rural museums that play such a vital role in establishing a sense of identity and pride for their local communities, to the grand, urban institutions - there is no place I would prefer to be.

Our museums are the keepers and communicators of the materials that trace our accomplishments in the arts, the sciences and the humanities. We entrust them with the difficult and crucial task of identifying those materials which should be collected and preserved. In truth, the decisions made by museum professionals help to create our cultural memory and plant the seeds that will shape our future.

Museums are vital, interactive places that are representative of the richness of our culture. The array of educational opportunities offered by museums is astounding. Museums provide programs for all segments of American society

including: school children, senior citizens, people with disabilities, minorities and families. In addition to providing education and entertainment, they add economic vitality to a community, providing services and jobs, and attracting tourists.

The programs of the IMS, developed through open and continuing dialogue with the museum community, make a significant impact in a cost-effective way to hundreds of museums each year. Recipient institutions represent the full range of museum disciplines - from art to zoos, as well as all budget sizes and geographic areas. IMS provides basic support for operations and conservation activities. Though these are often quiet, behind-the-scenes activities, they are crucial to the health of these institutions. Museums must meet the costs inherent to maintaining their infrastructures everyday, in order to provide the backdrop for the services on which we and future generations rely.

I'd like to share some examples of the innovative ways museums provide substantial public service and address educational needs of their communities.

Blind children and adults can visit the Wellesly College Museum in Massachusetts for a "hands-on" gallery tour that communicates the concepts of volume, form and composition for the visually impaired.

The Nags Head Wood Ecological Preserve in Kill Devil Hills, North Carolina works with local schools to provide environmental education programs that correspond with the classroom curriculum.

The Colonial Williamsburg Foundation in Virginia has used IMS funds to tell the story of the black experience under the regimen of slavery in colonial Virginia.

The Horner Museum in Corwallis, Oregon provides a one-week day camp emphasizing the five major ecological zones in the Corwallis area.

The Reynolda House of American Art in Winson-Salem, North Carolina, coordinates a program with a drug rehabilitation center to condition parolees for reentry into the community.

In San Mateo, California, the Coyote Point Museum Association provided an endangered species exhibit that helped publicize "line 45" of the California State Income Tax form, which allows individuals to make contributions to preserve natural habitat. They also offered a recycling exhibit which coincided with the county's push to encourage participation in consumer separation of trash.

The San Diego Aerospace Museum credits its success with the involvement of 188 active volunteers, many of whom are retired

aviation professionals. They participate in restoration projects that give them the opportunity to use their skills and continue to contribute to the community.

At the Brookfield Zoo in Illinois, visitors can participate in an interactive "Fragile Zoo" exhibit to learn about the global perspective of species survival. Children can use a researcher's viewing station, demonstration areas and the roulette wheel of survival.

These programs and countless others like them provide valuable service to American communities through providing educational experiences that refresh us and enrich our children.

The bulk of the Institute of Museum Service's support is directed toward museum operations. The Institute's core program, General Operating Support, provides highly sought after funds through an extremely competitive peer review process for museum operations. The GOS program provides the successful applicant with a grant equal to 10% of its operating budget up to a maximum of $75,000. Applications for the General Operating Support program increase slightly each year, 1368 applications have been received for FY 90. GOS support is vitally important to the museum community for a number of reasons. First, the need for operations support is great, yet, private support for these unglamourous activities can be difficult to raise from private sources. Secondly, these valuable, unrestricted grants allow museum directors to use these funds on the most critical need of their institution. And finally, this award is seen as a stamp of approval, which can act as a catalyst to increase the museum's ability to leverage support from other sources.

This budget requests $18,270,000 for the GOS program, a $650,000 increase over the FY 90 budget. This increase will stall the deterioration in the funding ratio. This deterioration results from the steady increase of museum budget sizes which are reflected in corresponding increases in the amount of the average award. The result is that the percentage of applications which can be funded decreases each year. This decline has caused frustration among many in the museum community. Some museums find that, although they have been recipients of GOS funding in the past and the quality of their operations has not declined, their application is no longer ranked high enough to be funded. GOS dollars are depleted before many highly qualified institutions are funded.

For 1991, IMS requests $3 million for the Conservation Project support program. This $350,000 increase will support approximately 12 additional applications. The Conservation Project Support program, begun in 1984, provides up to $25,000 for carefully identified priority conservation projects. Priorities for this program are developed through dialogue with conservation professionals and the museum community to ensure that conservation tasks proceed in a logical manner. For most

museum disciplines this requires that the institution first assess the condition of the collection and environment and then implement other conservation projects that will protect the collection. We see an increase in the amount of the average grant request, as more applicants have completed the survey phase, and are ready to initiate more costly recommended implementation activities.

Museums of all types and budget sizes have been successful in the General Operating Support and Conservation Project Support programs. However, IMS also offers a number of assessment programs that are particularly helpful to small and emerging museums, that may not be ready to compete successfully for larger awards. These four non-competitive, technical assistance programs, are administered in conjunction with professional museum organizations. They assist museums in the operation and conservation areas through providing a site visit by a museum professional who will provide a written assessment.

In the operations area three assessment programs (MAP I, II and III) are offered. They focus on : overall operations, collections-care, and public services. Pilot awards for the public services component will be offered in FY 90. IMS will be able to offer this additional component with no increase in funding. For FY 91 the request remains at $400,000.

The fourth program focuses on conservation. The new Conservation Assessment Program also debuted in FY 90; it addressess the critical need for surveys of museum collections and surrounding environment. The requested $690,000 represents a $140,000 increase in this area that will help meet the museum community's overwhelming response to this program.

For 1991, IMS requests $250,000 for the Professional Services Program - the same level as the FY 90 appropriation. This program to supports professional service activities. The Professional Services Program, established in FY 88, provides assistance through cooperative agreements with professional museum organizations. Most of these projects involve developing and conducting training projects that will increase and improve museum services.

IMS staff place a high priority on service to the museum community. Staff assist applicants through the process by providing individual counseling, grant writing workshops, and providing feedback to all candidates through reviewers' comments and scores. IMS also provides training to field reviewers to help ensure that the review process is thoughtful and fair.

The success of IMS programs has been due largely to input from our peer reviewers and policy-making National Musuem Services Board which have provided vital channels of communication with the field we serve. One product of this on-going dialogue is a recently completed in-depth analysis of the General Operating

Support program; analyzing distribution of grants by discipline, budget size and state; fairness of established budget categories; application requirements; qualifications and performance of field reviewers, and improving communications. The report made 33 recommendations for improvements in the program and continuation of successful procedures.

The report was distributed to 3000 museum directors, who were asked for their comments. Their feedback will be used to continue to improve our process. This report has served as a tremendous educational tool. It greatly increases the reader's knowledge about the parameters of federal assistance and has brought about an increasingly sophisticated dialogue which I believe will result in process enhancements.

Recommendations from this report are reflected in the IMS administrative budget for FY 91. The FY 91 budget includes $100,000 for research and evaluation, a $50,000 increase. FY 90 research funds are being used to design a plan to evaluate the effectiveness of the General Operating Support program in meeting the agency's legislated goals. The increase would be used to implement this plan.

The FY 91 budget request also includes $1,290,000 for agency operations. This represents a $140,000 increase that will be used to cover inflation-driven increases in rent, travel, and printing costs. It will also support new intiatives for improved communications, an increase in the honorarium for field reviewers as well as, the first major evaluation and redesign of our computer system, which has grown and aged to the extent that improvements are necessary.

Thank you for this opportunity to provide an overview of our 1991 Budget request. I would be happy to respond to any questions or comments.

DAPHNE WOOD MURRAY

The President nominated Daphne Wood Murray to serve as Director of the Institute of Museum Services (IMS). Established in 1976, IMS is an independent Federal agency responsible for increasing and improving museum services.

Previous to this appointment, Ms. Murray held numerous management positions in the museum field during the past 22 years. From 1987 to 1989, she was Director of Development for the Museum of Natural Science, Houston, Texas where she had extensive experience in fundraising, project development, and grant writing. She supervised the raising of $12 million for capital projects and endowment. Murray also implemented the National Challenger Center for science education.

For 20 years, Murray served as an active board member at the Houston Museum of Fine Arts, holding several leadership positions as well as working on the executive and finance committees and on grant proposals. Additionally, she served on 15 working committees, chairing five, and was involved in virtually every aspect of the museum operations. Since 1982, she has been associated with the Contemporary Arts Museum in several senior positions including Vice President of the Board of Trustees, member of the executive and finance committees, and Chairman of the Development and Nominating committees.

Ms. Murray was born in Houston, Texas, and grew up in Chicago. She is a graduate of The Master's School, Dobbs Ferry, NY, and attended Villa Mercedes at the University of Florence, Italy and Finch College in New York City.

The Institute of Museum Services supports all types of museums, including aquariums, arboretums and botanical gardens, children's and junior museums, nature centers, natural history and anthropology museums, planetariums, science and technology centers, specialized museums and zoological parks. IMS is concerned with museums of all sizes with a national focus, including museums in urban, suburban and rural areas.

Mary Ann Bittner

Mary Ann Bittner serves as Congressional Liaison and Public Information Officer for the Institute of Museum Services, a position she assumed in May, 1989. Ms. Bittner directs the Agency's public affairs strategy and implementation, and ensures the effective flow of information between Congress and the IMS.

Prior to joining the Institute, she was a university administrator. Ms. Bittner has a B.A. in Politics from Fairfield University and a M.A. in Education from the George Washington University.

Ms. MURRAY. Thank you very much, Mr. Chairman.

I appreciate the opportunity to appear before you today to present the administration's budget request for the Institute of Museum Services for fiscal year 1991.

It is definitely a pleasure for me to present this particular budget request for a 5 percent increase over fiscal year 1990. As a member of the museum community for the past 23 years, I have been familiar with the Institute since its inception in 1976.

This agency has a record of solid support for the Museum in essential services. I am pleased that the administration's fiscal year 1991 budget reflects confidence in the record they have, which has made 8,886 grants and involved thousands of museum professionals in the peer review process.

Since my confirmation as director of the Institute of Museum Services, I have focused the majority of my time on learning about the needs, expectations, and plans of our constituency. I have visited zoos, botanical gardens, history, art, science, anthropological, and children's museums, as well as aquariums and planetariums.

I met with representatives from over 40 museums from around the country and our Washington offices and in the field from the east cost of Florida to the west coast of California—I visited over 35 individual museums and met with the staff members of an additional 25.

The IMS staff, who place a high priority of service to the museum community, have provided the individual applicant counseling, grant-writing workshops, and important feedback to all candidates through their compilation of reviewer's comments and scores.

This open and continual dialogue with the museum community affirms the crucial nature of our funding which allows museums to provide programs for all segments of American society. School children, senior citizens, people with disabilities, minorities, and families benefit from their cultural and educational outreach.

As Barbara Bush said in her April 3, 1989, luncheon for museum directors, "Museums are not simply warehouses for the already-educated and culturally aware. Today, museums are places for touching and being with real things. They are places accessible to all of us, and they complement and extend the learning that goes on in the more traditional educational settings."

Did you know that blind children and adults visit the Wellesley College Museum in Massachusetts for a hands-on gallery tour that communicates the concepts of volume, form, and composition for the visually impaired?

The Reynolda House of American Art in Winston-Salem coordinates a program with a drug rehabilitation center and also a program for conditioning parolees for reentry into the community.

The Colonial Williamsburg Foundation in Virginia has used IMS funds to tell the story of the black experience under the regimen of slavery in colonial Virginia.

The zoos from New York to California are creating interactive exhibits where we all learn about the global perspective of species survival. These programs, and countless others like them, provide valuable services to the American communities through providing educational experiences that enrich us and our children. To pro-

vide encouragement and assistance to virtually every kind of museum and their educational role; to help conserve America's cultural, historic, and scientific heritage; and to ease the financial burden incurred as a result of increasing use by the public is the purpose of our funding.

I am pleased to present a request that justifies this commitment. For fiscal year 1991, the IMS requests an appropriation of $24 million, a $1.325 million increase over the amount provided in 1990 for our five programs and administrative expenses.

The bulk of IMS funding is directed toward museum operations. The GOS program is highly competitive with 1,368 applications in 1990. GOS grants equal 10 percent of the museum's budget up to a maximum of $75,000. These are crucial, unrestricted monies which can be used for virtually all museum expenses, such as utilities and salaries.

Now in its seventh year of funding, the Conservation Project support program aids museums in developing and implementing long-range conservation plans. The success of this program, is evidenced by the fact that the number of 393 applicant museums are now seeking funds to initiate the implementation activities. IMS offers a number of assessment programs that are particularly helpful to small and emerging museums. These four, non-competitive, first-come, first-served programs provide a professional assessment and site visit of overall operations (MAP I), collections care (MAP II), and public services (MAP III, pilot 1990).

The fourth of these non-competitive programs, the new conservation assessment program, addresses the critical need for surveys of museum collections and the surrounding environments. We have received 467 applications, significantly more than we expected.

The last of our programs, the Professional Services Program, funds cooperative agreements with a professional museum organizations. Training projects in conservation practices and assessments, scholarships for museum planning workshops, and dissemination of museum initiatives are some of the projects that have benefitted the museum community at large.

All of these programs involve experienced museum and conservation professionals as our peer reviewers. It is they that judge the applications. The staff is at IMS to assist applicants through the process by providing individual counseling, grant-writing workshops and, very importantly, encouragement.

The success of IMS programs has been largely due to input from our peer reviewers and policy-making National Museum Services Board, which has provided vital channels of communication with the field we serve.

One product of this on-going dialog is a recently distributed analysis of the general operating support, which made 33 recommendations for improvements and continuation of successful procedures.

Recommendations from this report are reflected in the 1991 administration budget. Research and evaluation funds will be used to analyze the data for trends in museum operations, the impact of receiving general operating support, and the methodology of our funding and evaluation of museum standards.

I thank you for this opportunity to provide an overview of our 1991 budget request, and I certainly would be happy to respond to any questions or comments.

GOS APPLICATIONS AND AWARDS

Mr. AUCOIN. Thank you, Daphne. Last year's appropriation was $22,675,000, and the request is $24 million. Is that correct?

Ms. MURRAY. That is correct.

Mr. AUCOIN. An increase over last year's appropriated level. Tell the committee about the grant applications that have been coming to you over the last several years. Have you been getting more or fewer general operating support grant applications?

Ms. MURRAY. I think it's very interesting to note that from 1985 to 1989, we have only had a 4 percent increase, basically in our appropriations. What this translates to is that in 1985 we funded 35.7 percent of our applications for general operating support. This year we will fund 28.5 percent.

There is a rise in the applications and a decline in the funding ratio. In general the operating support awards equal 10 percent of the applicants' budget up to a maximum of $75,000. One of the interesting facts is that in this year, 1990, the average museum has a budget of $1.6 million, which means that one-third of the museums applying will receive less than 2 percent of their budget.

Mr. AUCOIN. In terms of the sheer numbers of grant applications though, have they been increasing or decreasing, the numbers of applications?

Ms. MURRAY. In 1985, we had 1,264. This year we have 1,368.

Mr. AUCOIN. Is that a general trend that has been onward, upward, incrementally over the last several years?

Ms. MURRAY. Yes, it is.

Mr. AUCOIN. Those are applications?

Ms. MURRAY. Those are applications.

Mr. AUCOIN. Are the awards of the grants, in absolute terms, are they going up in absolute terms and numbers or down?

Ms. MURRAY. We find there is a decrease in the numbers we are funding.

Mr. AUCOIN. Can you give me some figures of the last couple of years on those numbers?

Ms. MURRAY. In 1989 the number of awards was 402. This year we will fund 390.

Mr. AUCOIN. So the absolute number is coming down?

Ms. MURRAY. Yes, it is.

Mr. AUCOIN. You've told me already in proportional terms that the percentage of awards on the applications will drop from last year's 35 percent level to a 27.9——

Ms. MURRAY. Excuse me. The 35 percent level was 1985.

Mr. AUCOIN. 1985.

Ms. MURRAY. Last year it was 29 percent; this year it is 28.

Mr. AUCOIN. It'll drop to 28 percent.

Ms. MURRAY. Yes, it will.

Mr. AUCOIN. How has the average size of your grants changed over the last few years?

Ms. MURRAY. They have increased 16 percent since 1985.

Mr. AUCOIN. What is the average size of your grants?

Ms. MURRAY. This year the average size will be $45,000 approximately.

Mr. AuCoin. Based on this budget submission?

Ms. Murray. Yes, sir.

Mr. AuCoin. $45,000.

Ms. Murray. Last year, 1990, sorry.

Mr. AuCoin. In 1990. What do you anticipate with this budget submission the average grant size might be?

Ms. Murray. Approximately around $46,000, perhaps slightly greater than that. Museums are growing in size and budget.

Mr. AuCoin. In general operating support, what did your agency request? What number did you request and send to OMB?

Ms. Murray. Our original submission was $21,150,000—that's General Operating Support.

Mr. AuCoin. The request now that is before us to the Congress is $18,670,000, is that correct?

Ms. Murray. That's correct.

Mr. AuCoin. So that's a difference of $2,800,000 something, is that correct?

Ms. Murray. That is correct.

Mr. AuCoin. Can you tell the committee, and I know you do support the budget submission, what you could do with the $2 million difference if you had it?

Ms. Murray. I do very definitely support the administration, and I understand the need for fiscal restraint.

Mr. AuCoin. Do you want to repeat that and put it in italics for the record? Having said that, what could you do with the $2 million?

Ms. Murray. What we could do with the $2 million is in real terms. We have 1,300-plus museums applying to General Operating Support for fiscal year 1990. The AAM official Museum Directory lists somewhere between 6,000 and 6,500 museums in this country.

Mr. AuCoin. 6,000?

Ms. Murray. Between 6,000 and 6,500 museums in this country. We are funding one-third of the applications we receive. In real terms, 1,368 museums out of 6,000 is a very small number. I think the museum community is very concerned with these statistics. General operating support is the hardest money to raise. We've talked about the educational outreach and the service that museums perform in the community.

GOS AWARD MAXIMUM

Mr. AuCoin. What would $2 million buy?

Ms. Murray. $2 million would buy not only—I mentioned earlier that one-third of the museums are receiving less than 2 percent of their budget. This perhaps would allow us to increase the $75,000 maximum allowable, which actually has been set by the National Museum Services Board.

Mr. AuCoin. You're talking about the cap on the grants?

Ms. Murray. True. We could not only raise that, but obviously the most really important terms—we could fund more museums. I think——

Mr. AuCoin. If you were to focus it purely on more museums, what would $2 million do?

Ms. Murray. Approximately 60 more, sir.

Mr. AuCoin. How many?

Ms. Murray. 60.

Mr. AuCoin. Sixty additional museums?

Ms. MURRAY. Correct.

Mr. AUCOIN. That would be about—what is that as a percentage of the total number of museums we have in the country?

Ms. MURRAY. Well, 25 percent of the applicants.

Mr. AUCOIN. Five percent of the applicants might get awards who aren't now, is that correct? In terms of percentage of awards, what might that go up to? Is the committee analysis of 32 percent approximately correct in terms of the numbers of awards that——

Ms. MURRAY. It would go up to—yes.

Mr. AUCOIN. Talk to me about the 10 percent cap idea. Would small museums with small operating budgets benefit more directly from the kinds of grants that we are discussing here? Probably the impact on those small institutions is a larger impact than it is on the larger institutions. Is the 10 percent cap a good idea, or is it not? What is your judgment on that?

Ms. MURRAY. I think the 10 percent cap was established by the National Museum Services Board. Our initial authorization was for museums of all types and budgets— rural, urban, and certainly major museums to apply to our program.

A 10-percent cap is basically awarding the museums for the best use of their available resources. In terms of whether it's a good idea, it is what seems to be most logical provided our funding. Obviously, a large major museum serves the greatest amount of the public. We grant awards to museums from the size of under $10,000 budget with a part-time employee to museums that have over $74 million operating budgets with over 2,000 employees. So we really do the entire span of museums.

Mr. AUCOIN. And the 10 percent cap then is something you think is a good idea to keep?

Ms. MURRAY. I think certainly in the lower ranges it is a very valuable amount.

Mr. AUCOIN. On the other hand, the $75,000 cap, which you've had in place for several years, in your judgment, is that still viable?

Ms. MURRAY. I would like to see that cap raised.

Mr. AUCOIN. Can you explain the reasoning for that?

Ms. MURRAY. As I just said, the major museums serve the most amount of people. If you're talking about a museum with a budget of over $70 million, the service they perform for the public is enormous.

Mr. AUCOIN. They'd be generally located in large——

Ms. MURRAY. Large urban areas. They're really urban museums.

Mr. AUCOIN. Would it be true that they would probably have a better capability of raising resources on their own because of their size and the population areas within which they are located?

Ms. MURRAY. I think that is really subjective. That's a hard question to answer, but there are certainly a multitude of problems facing them today—rising construction costs, accession problems. I would think, yes, generally they certainly have the resources that a rural area that doesn't. In balance, their budget is so much larger. They're dealing with major problems.

Mr. AUCOIN. How is the cap set? Is that at the discretion of your agency? Does this committee set it? Is it set by statute?

Ms. MURRAY. Well, it is set by the National Museum Services Board and really from results from the field. We have a peer review process.

Mr. AUCOIN. Do you anticipate either of these caps changing based on the mood of the board or the attitudes of the board?

Ms. MURRAY. I think the board, as well as the staff, listens to the concerns of the museum community. I think at this time they are very concerned about it.

Mr. AUCOIN. About the——

Ms. MURRAY. I think large museums are really going to wonder eventually if it's worth it to apply if their amount is that small.

Mr. AUCOIN. So the board views with concern holding the cap at $75,000?

Ms. MURRAY. I think that would be accurate.

Mr. AUCOIN. They haven't acted on this yet, but they view it as a concern?

Ms. MURRAY. No, they have not.

Mr. AUCOIN. What do the small museums say? Are they represented on the board?

Ms. MURRAY. Yes, the small museums are very definitely represented. It is wonderful the services they perform for their community. They really can identify the needs and very often we find that the small museums in rural areas act very much like Grange Halls—they are really a whole area of activity for the community.

Mr. AUCOIN. Do the small museums tend to support the idea of increasing the $75,000 cap?

Ms. MURRAY. I really don't have any data on that right now. I think they are very pleased. I think they are very concerned with their own area as long as they can receive 10 percent of their budget. They know that in real terms probably their budgets will grow. I think this is a concern of all of ours right now, that museums are growing at such a fast pace.

Mr. AUCOIN. I may not have a clear understanding of how the 10 percent cap works in connection with the $75,000 cap. If the $75,000 cap is increased, would that be a zero sum gain in which the aggregate limits on the budget would then reduce the percentage cap? Would you have the resources to hold that at 10 percent?

Ms. MURRAY. We would need to hold the cap at $75,000 with the appropriations from this year.

Mr. AUCOIN. In order to keep the 10-percent cap?

Ms. MURRAY. Yes, sir.

Mr. AUCOIN. If the board made a decision to increase the $75,000 cap, would that mean then that the 10 percent cap would have to come down, you could not fully fund the 10 percent?

Ms. MURRAY. I think they are totally two different issues.

Mr. AUCOIN. So you could fund up to 10 percent but——

Ms. MURRAY. Our maximum allowable would become larger, yes. Ten percent up to, say, $100,000.

Mr. AUCOIN. But that would then—something has got to give because it is a zero sum game, so that would affect the number of awards then that you'd be able to give. If you raised the dollar cap, kept the 10 percent cap, then something has got to give, and that would be the number of awards that you were able to grant. Isn't that correct?

Ms. MURRAY. Certainly, given our general set of appropriations right now, yes.

Mr. AUCOIN. Right. Do you still support the President's budget?

Ms. MURRAY. Very strongly.

Mr. AUCOIN. We'll check in on this as we go along. What about the museums that are not getting the general operating grants? Funding one-third of them means two-thirds are unfunded. There are 60 that could be funded if your request of OMB had been fully approved, 100 percent. So the 60 museums out there that want to immediately get funding, if the request is funded, unless the committee pluses this account up—what about the other two-thirds though? In general, are most of those museums not worthy of receiving this kind of support?

Ms. MURRAY. Absolutely not. We find almost every museum that applies for this program is worthy of funding. It is remarkable the job they all do.

Mr. AUCOIN. So this is not a merit test, the fact that only——

Ms. MURRAY. No. As I stated earlier, it is judged by a peer review process, those museums that use their available resources in the highest way. That is really one of the great things about this program. It really encourages other museums to reassess their programs and to strive to a certain level of excellence.

If our funding ratio is too low, it does not encourage those museums to apply, therefore, they cannot go through the reassessment program, which we feel is very important.

Mr. AUCOIN. Well, should we be providing more funds then to permit you to fund more grant applications or to fund the same number of applicants but for higher amounts? Should the committee be doing that?

Ms. MURRAY. In listening to the concerns of the museum community, we very definitely should fund more museums. I think that is the bottom line, considering the services they perform for the public.

CONSERVATION ASSESSMENT PROGRAM

Mr. AUCOIN. How many institutions are excluded from the conservation assessments because of your first-come, first-served policy? You do have a first-come, first-served policy, isn't that correct?

Ms. MURRAY. We do indeed. This year we will fund 140. Our response to this program has been 467.

Mr. AUCOIN. 467 have applied?

Ms. MURRAY. That is correct.

Mr. AUCOIN. And how many got——

Ms. MURRAY. 140.

Mr. AUCOIN. 140 were funded, so 337 were excluded.

Ms. MURRAY. That's right, sir.

Mr. AUCOIN. Do you run out of resources to make the assessments at some point of the calendar during the year as this first-come, first-served policy is implemented? There must be a point in the calendar in which the till is empty and you have to say no.

Ms. MURRAY. Are you referring to the CAP or just to general programs?

Mr. AUCOIN. The conservation assessments.

Ms. MURRAY. The conservation assessment area is one deadline. If——

Mr. AuCoin. The deadline for application?

Ms. Murray. Yes, sir. So 140 is what we are able to fund—

Mr. AuCoin. Right.

Ms. Murray [continuing]. With this program. This is a new initiative this year.

Mr. AuCoin. But you make decisions, I would think, not on that same day, last year it was December 8, 1989. That's when the applications come in. That's when you start processing them. As you process them, you decide winners. That's a process that probably extends over a period of time.

Ms. Murray. Well, there isn't a choice of winners here. It is really whose application came in first.

Mr. AuCoin. If my application came in first, I'd call myself a winner. [Laughter.]

Ms. Murray. I think that would probably be accurate.

Mr. AuCoin. Is there a period that is played out then as these applications are processed in which at some point in the calendar the till is empty and everybody else has to be told no?

Ms. Murray. Yes.

Mr. AuCoin. Approximately when is that? Is that in the early spring historically? One month after the deadline? Six weeks? Three months? Six months? Two-and-a-half days?

Ms. Danvers. The conservation assessment program is a new initiative. This particular initiative is aimed at a particular part of our constituency, primarily smaller museums that have not been necessarily successful in the competitive program, hence, this is not a competitive program.

Other museums that do not have their applications in early enough to be considered in this program have the opportunity to apply for the same kind of assistance in the larger program. They have to submit an application, and it is competitive, but we do also have that opportunity for them.

Mr. AuCoin. Why would you want to put that on a first-come, first-served basis? It seems to me that the question of merit gets lost in that kind of a scramble?

Ms. Murray. There are many museums, especially small and emerging museums, and this also applies to our museum assessment programs, which we administer with the American Association of Museums, that really are not competitive. This is an encouragement to them.

Where it can be non-competitive, we hope that it leads to the competitive process in one of our grant applications in later years. This is encouragement for them.

Mr. AuCoin. Does it encourage them to become competitive, or does it encourage them to simply apply fast?

Ms. Murray. Actually, in applying for the Conservation Assessment Program, it encourages them to apply because they know they can be funded. In later years, it encourages them to bring their museum up to standards, so they feel they are competitive and can apply in our larger programs.

Mr. AuCoin. What kind of additional demand for Conservation Support grants has your conservation assessment program created?

Ms. Murray. Well, this year it is interesting. Because this is the first year, it is still definitely successful with the conservation as-

sessment. You notice that 393 museums, plus the 467 that apply to CAP, brings our total to 860, which is a whopping amount, much larger than has ever applied before for conservation. I think that is really due to the leadership of this agency and in stressing importance of a survey of collection, which has led to a long-range plan.

Mr. AUCOIN. How much of that increase do you attribute to the Conservation Assessment Program?

Ms. MURRAY. The Conservation Assessment Program because—oh, you mean just this year, the numbers? More than 50 percent of the applications.

Mr. AUCOIN. More than 50 percent?

Ms. MURRAY. Yes.

Mr. AUCOIN. As a result of the conservation assessment program?

Ms. MURRAY. Yes.

Mr. AUCOIN. Do you use in-house staff to conduct the conservation assessments, or do you contract for this work?

Ms. MURRAY. The Conservation Assessment Program is administered by the National Institute of Conservation.

Mr. AUCOIN. So that is not a subset of your agency, but it is another entity that you do subcontract with, is that correct?

Ms. MURRAY. We work in coordination with them. I guess that's the best way to describe it.

Mr. AUCOIN. I have not heard of that entity. Can you tell me about that? What is it?

Ms. MURRAY. I'm going to let Dr. Danvers, who has worked with them a great deal, answer that question.

Ms. DANVERS. The National Institute for Conservation, is a national association, as the name implies. It has a membership of the regional labs, museums that have conservation laboratories and other interested parties. They have been very active in the field of conservation. I probably couldn't tell you all of the things that they've done at this point.

Through this program, the National Institute for Conservation will work with the museum to identify the appropriate personnel to carry out the conservation assessments of the museums' collections and help ensure that the assessment is appropriate and useful to the museum. It is modeled after the highly-successful Museum Assessment Program through which we coordinate with the American Association of Museums. It is a model that has been very successful, and we think that it will work well in this context.

Mr. AUCOIN. That's a nonprofit entity, is that correct? Do you intend to continue the assessments well into the future, the assessments that this entity does that you contract with?

Ms. MURRAY. On all the assessment programs, the MAP programs, and the——

Mr. AUCOIN. Use both microphones.

Ms. MURRAY. I am unaccustomed to this. In both the Conservation Assessment Program and the Museum Assessment Programs, there is the flexibility that if the museum community no longer has use for this initiative, the program can be changed to meet other needs of the museums. One of the things that we try to do is to continue dialogue with the museums, so we understand what their priorities and their needs are.

Mr. AUCOIN. But at the moment, would it be safe to assume that there will be a need for these assessments into the foreseeable future?

Ms. MURRAY. Very definitely.

Mr. AUCOIN. If so, would it make sense to have a permanent staff to do those assessments within your agency?

Ms. DANVERS. The conservation needs of the IMS constituency are enormously varied. I think that the model that we've set up, where we use a nonprofit organization to help museums identify the appropriate personnel to carry these out, is probably the best model at this time.

For example, if we have 140 assessments this year, it is going to involve at least 140 site visits. I think that this is a very economical and effective way to do it.

Mr. AUCOIN. Why are conservation assessments so much more expensive than the museum assessment awards? Our information is that the conservation assessments are $3,900 versus $1,400. Why is the one more expensive than the other?

Ms. MURRAY. It's the very nature of what they're doing. The MAP 1—provides an assessment of the museum's overall operations—it pays for a museum professional to make a site visit. It is a one-day visit, and he writes up a report on what the needs of the museum are.

MAP 2 pertains to the collections and their management. It is also a one-day site visit. When they get into depth in conservation needs, it is more than one day. It is really looking at the entire collection in regards to what their priorities are.

Mr. AUCOIN. What precisely does the museum get for the $3,900? Can you explain that for the committee's record?

Ms. MURRAY. Well, it gets a conservator who understands conservation. It gets the site visit, two days on-site, a two-day report. They are really far more detailed reports than is done under MAP 1 or MAP 2.

Mr. AUCOIN. I'm having trouble with——

Ms. MURRAY. Travel, too. I'm sorry.

Mr. AUCOIN. Travel?

Ms. MURRAY. Yes. The conservator very often is not in the area.

Mr. AUCOIN. I'm having trouble with this idea of first-come, first-served. I want to come back to that for a second. Can you tell me again why that is the best basis for distributing the conservation assessment money? I really don't understand that. It would seem to me that communication or a lack thereof, the potential source of money could come into play, a meritorious institution that might be very deserving of these funds because it didn't get an award early enough, or on its toes early enough to come in first might be on the outside looking in. Why first-come, first-served?

Ms. MURRAY. Well, basically, because you have the Conservation Project Support grant as well as you have the Conservation Assessment Program. Conservation Project Support has been in existence since 1984. It is for a larger amount of money. First-come, First-served programs, encourage the small and emerging museum.

Mr. AUCOIN. I guess what I'm driving at is, how can you be confident that the most urgent needs out there among those institutions

are really being addressed if the funding is disbursed on a first-come, first-served basis?

Ms. DANVERS. Our goal in the Conservation Assessment Program was to reduce the burden on museums in applying to this program. We were surprised at the number of applications that we received. However, it is our hope that in subsequent years, those museums that were not in the first 140 will be able to take advantage of this program, if they haven't already taken advantage of an assessment through our other program.

We have such a wide diversity of constituency within the museum community that that is a very difficult question. We feel that the museums that are ready to take advantage of this are going to be aware of their needs and that we're going to take care of the most pressing needs as quickly as we can.

Mr. AUCOIN. Am I right in saying that the conservation assessment funding is, for many institutions, the gateway to the conservation grants? Is that correct?

Ms. MURRAY. Conservation projects——

Mr. AUCOIN. Conservation support grants?

Ms. MURRAY. No. Conservation Support Project grants initially were for a general survey. Let me back up. A priority of this institution is that, and certainly from the museum field and the National Institute of Conservation, is that museums first identify their needs which is really a survey of their collection, have a long-range plan, and then implement on the results of exactly what a conservator has said needs to be done.

From that standpoint, the Conservation Assessment Program takes care of the survey. They can then have a survey. They can implement a long-range plan. They can go into the implementation which is really what the Conservation Project Support Program has become.

Mr. AUCOIN. So it helps those institutions get to the point where they can get the conservation——

Ms. MURRAY. Yes. We're really easing the burden on the museums.

Mr. AUCOIN. Well, it's for that reason that I have difficulty with the idea of first-come, first-served. I guess I think that there are urgent needs out there on the part of some institutions who, with help, with the conservation assessment, if they were lucky enough to get in first, could turn those institutions into much effective institutions.

Ms. MURRAY. But it—

Mr. AUCOIN. I worry about meritorious institutions that aren't nimble enough to get there faster than some other institution.

Ms. MURRAY. Well, it's for that reason the deadline is earlier. If the meritorious museum has missed that deadline, they can apply to the conservation project support.

MINORITY REPRESENTATION

Mr. AUCOIN. One last question, and then I appreciate your testimony. How are museums doing in recruiting minorities to key jobs in your institutions? Do you have a feeling for that? Specifically, what is IMS doing to encourage minorities to enter museum professions?

Ms. MURRAY. One of the things I can tell you about is that we have something called the Professional Services Program. This is

one of our awards to the museum field. We have funded this year the American Federation for the Arts, which provides scholarships to minority professionals to attend the Museum Management Institute. We identified very much the need and certainly our concern to include minority representation on our board. We just found out that the emerging and smaller museums that we're funding, which is 31 percent this year, are included in minority museums.

Mr. AUCOIN. How many people are on your board?

Ms. MURRAY. Fifteen.

Mr. AUCOIN. How many are minorities?

Ms. MURRAY. At this point, we do not have any. We have identified the need for them.

Mr. AUCOIN. Okay. Thank you very much for your testimony today.

Ms. MURRAY. Thank you very much.

Mr. AUCOIN. We appreciate it. We have other questions we'll submit for the record and have your responses for the record.

[Questions and answers for the record follow:]

The request of $24,000,000 is a $1,325,000 increase over the 1990 enacted appropriation of $22,675,000. The budget request includes no new initiatives. It does have increases in several programmatic areas. No reductions are proposed.

## Support for Operations

The maximum general operating support grant is $75,000, the level set by the National Museum Services Board.

- What consideration has the National Museum Services Board (NMSB) given to changing the maximum grant to an individual museum?

Each year the NMSB establishes the maximum award for a GOS grant. For the last six annual competitions (since 1985), the amount of the award has been $75,000.

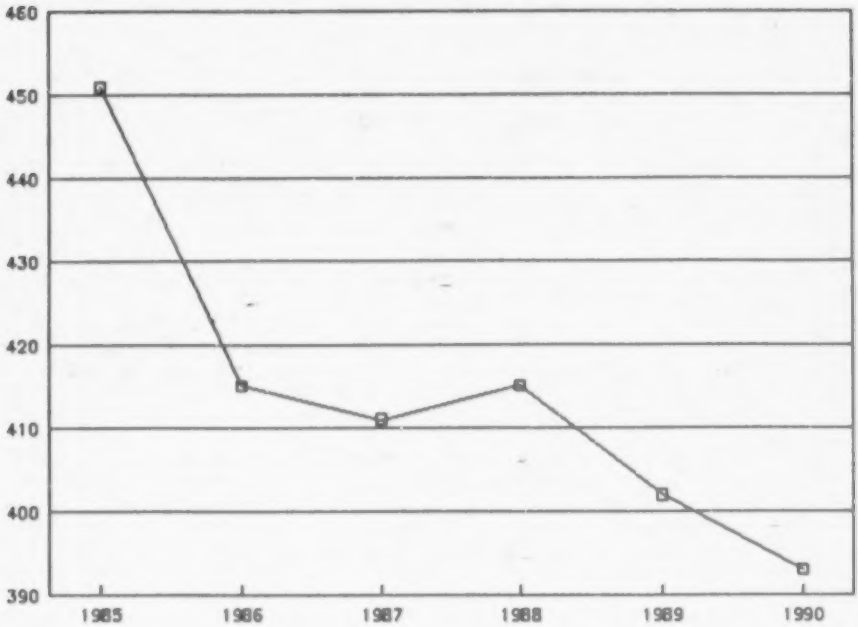
To make their decision, the NMSB considers the amount appropriated for the GOS program, the number of applicants, the projected average award and the projected percentage of applicants who will receive awards. Between 1985 and 1990, the appropriations have grown by 5.2%, the applications have increased by 8%, the average award has increased by 22% (based on the projected 1990 average award of $45,192). As a result the percentage of applications funded has decreased from 35.7% in 1985 to 29.6 % in 1989, with a projection of 28.5 % in 1990.

In 1989, a third of the grantees received less than 10% of their operating budgets. Many received considerably less. The average operating budget for museums applying to the 1990 GOS competition is $1.6 million. Even so, the NMSB decided not to increase the maximum award in 1990 because to do so would further decrease the percentage of applicants funded. (Please see the attached graphs of the average award amount and the number of GOS awards.)

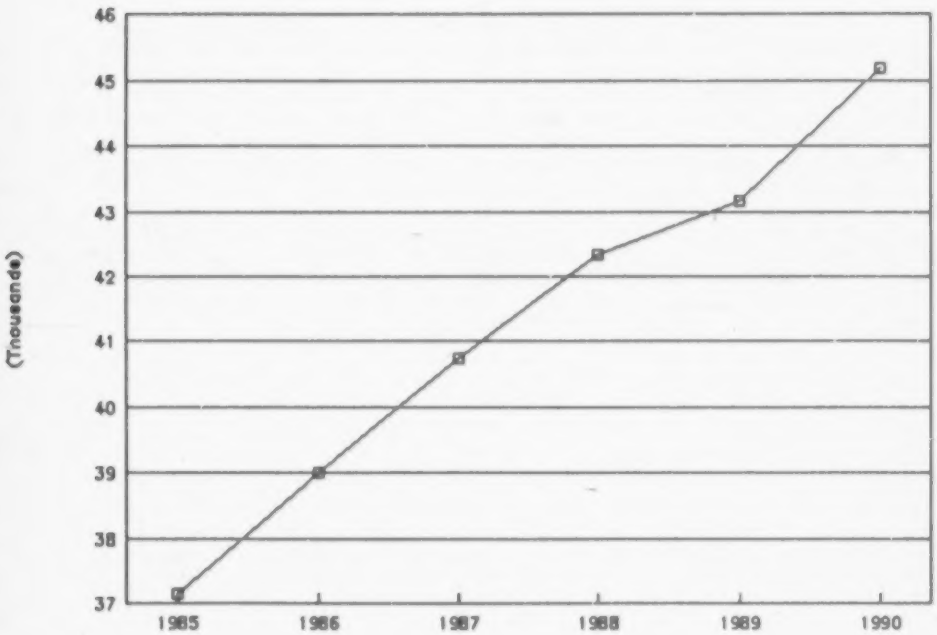
Historically, when the appropriated amount permitted, the NMSB increased the maximum amount of the award (from $25,000 in the first year) to respond to the pressure placed on museums by increased attendance, the effect of economic inflation, and increasing museum operating budgets. Between 1989 and 1990, for example, the average operating budget size of museums that applied to GOS increased by 12%.

The NMSB will determine the maximum award for the 1991 fiscal year at its November 1990 meeting.

## Number of GOS Awards 1985–1990




## Average GOS Award FY 1985–1990



- What percentage of eligible museums apply to IMS for the general operating support grant?

  The best single listing of museums is the Official Museum Directory of the American Association of Museums (AAM). The 1990 edition lists 6700 museums*. Assuming that 6000 of those meet IMS eligibility requirements, the 1368 applicants to IMS for the last GOS deadline represent less that 25% of potential applicants.

  *Some counts of other listings indicate the number of museums may be twice the number listed in the Official Museum Directory.

- What are the typical expenses for a museum in preparing an application for an IMS grant?

  The categories of expenses for preparing an application for the GOS program are staff time, copying, and mailing. IMS requires only one original and four copies of the 28-page application, therefore copying and mailing cost are minimal.

  The amount of staff time needed to prepare the application will vary widely from one museum to another depending on the size of the museum and how the museum regularly collects the type of information requested in the GOS application. Very large museums may need more time to document and describe their extensive operations, but they may also be more likely to collect operational information systematically. Smaller museums may have less information to collect and describe, but the time commitment of a small staff may seem to be a larger burden than it would to a museum with a large staff.

- Of the museums which apply, what percentage receives a grant?

  Current projections for the 1990 GOS program indicate that 28.5% of the applicants will receive an award. In recent years, the percentage and number of applicants funded has been slowly, but steadily decreasing. In 1989, 29.7% received funding.

- Is it possible that over time, museums would be discouraged from applying for a grant because of the increasingly smaller ratio of grants to applicants? (Note: In 1985, 35.7% of applicants were successful.)

  Although IMS has no documentation on the number of museums that do not apply because of the decreasing possibility of funding, the staff frequently hears from museums that the museum does not think it is worthwhile to apply given the chances of getting an award.

Museum Assessment Program

In 1990, you presented a new program called Museum Assessment Program (MAP) III to "focus on the public dimension of museum operations. The assessment would address exhibition, education, program and audience development, as well as other areas where the museum interacts with the general public."

- What response have you had to this new activity?

  In the spring of 1989, AAM surveyed approximately 1800 past MAP participants about their interest in a program that would address the public dimension of museum operations. Twenty percent of the museums returned the survey questionnaire. All of the respondents indicated they were interested in this component. No other quantifiable response is available as MAP III is still in the pilot stage.

  MAP III was planned as a pilot program for the 1990 fiscal year. At this time no awards have been made. We plan to make a small number (10) of pilot awards late in the fiscal year. Museums receiving the pilot awards will be selected according to criteria determined by the peer MAP Advisory Committee. The pilot awards will be made to museums that represent the constituency for the other two MAP components. Since the MAP program began in 1981, 67% of all grantees have had operating budgets under $200,000.

- Does the 1991 budget assume that MAP III will be continued?

  The 1991 budget assumes that MAP III will continue at a modest level and perhaps still in a developmental stage. The total amount for MAP remains at $400,000. All three components will be funded from that amount.

  As each museum can receive only one MAP award from IMS for each component, we project that applications for the older MAP components (MAP began in 1981, MAP II began in 1985) will have decreasing numbers of applicants. If such a decline in demand does not occur naturally to accommodate applications to MAP III, we will ask the peer MAP Advisory Committee for recommendations on funding ratios for each component.

- What plans do you have to evaluate the worth of MAP III?

  The American Association of Museums, who coordinates MAP for IMS, regularly surveys the museums that particpate in the program and the museum professionals who serve as assessors about the effectiveness of the program and ways to improve it. Participants of MAP III will be surveyed for program effectiveness in the same manner. AAM and IMS

Continued --

also rely on the evaluation and recommendations of the peer MAP Advisory Committee. The Museum Assessment Program is known within the museum community as an extremely efficient and successful program for helping museums identify how to improve their operations.

An independent evaluation of the Museum Assessment Program is a goal of IMS in the near future. AAM contracted with consultants for an evaluation of MAP in 1985. The results of that evaluation helped shaped MAP II and forecast MAP III.

## Support for Conservation

Support for conservation consists of two programs. One is conservation project support for which there is a request of $3,000,000. The second is the conservation assessment project for which $690,000 is requested.

- What priorities have you established in making awards for conservation project support?

The Conservation Project Support program was developed on the premise that the first and most important conservation activity for a museum is to identify its conservation needs and priorities through a general conservation survey. For the 1990 Conservation Project Support grant program, the NMSB established the general conservation survey as the priority for funding for all applicants except those with living animal collections. Research is the funding priority for museums with living animal collections.

Museums are encouraged to apply to the Conservation Project Support program to help implement the recommendations of the general conservation survey. For example, if the general conservation survey indicates that one museum's most pressing conservation need is to lower light levels and stabilize temperature and humidity but another museum's most pressing need is the immediate treatment of specific items in its collections, both museums may apply to IMS and know that each has an equal opportunity of being funded.

- What priority does training for conservators get for example?

Within the Conservation Project Support grant program, projects for the training of conservators are not identified as a priority.

For the museum applicants, training seems to be a low insitutional priority. For the 1989 and 1990 cycles, only 2% of the projects were specifically for training. Many

Continued --

museums that apply for a general conservation survey within the CP program, however, also include a component for training the museum staff in conservation awareness and fundamental conservation procedures.

IMS supports training projects in conservation through the Professional Services Program. In the two years of the program 5 of 18 funded projects supported conservation training.

- What follow-up do you do to assure that the conservation support awards are being used appropriately?

Each grantee in the Conservation Project Support program is required to submit:

*certification that they will comply with the Conditions of Acceptance,
*interim performance reports each six months, and
*final performance and financial reports at the end of the grant period.

The grantee must request IMS approval for any changes in the grant activities. IMS staff compares reports to the original project proposal before final approval is given. When possible in conjunction with other agency travel, IMS staff conduct site visits to see first-hand the results of IMS grants.

- The average conservation support grant is approximately $17,000 to $18,000. Is this an adequate amount to carry out effective conservation projects?

The generally allowable maximum award of $25,000 seems adequate at this time. Although the average projected award for Conservation in 1990 is just over $17,000, the maximum generally allowable award is $25,000. In 1989, of the 459 requests, 80% were for less than $25,000.

IMS allows applicants to request over $25,000 for exceptional projects that will be of broad benefit to the museum field. We receive only a few applications for more than $25,000. In 1989, we received nine requests over $25,000 and funded four, - 2% of all 1989 grants. In 1990, we received 14 requests, funding recommendations have not been made. The highest request we have funded was for a grant of $101,000.

- What are some typical examples of projects carried out with these grants?

  After completing the general conservation survey, most museums apply to improve the collections environment (approximately 25% of all applicants in 1989). These projects are to enhance storage with new cabinets, shelving, and acid free material, to stabilize temperature and humidity, to filter ultra-violet light, to lower light levels, and to control pests and pollutants. Other typical projects are to conduct item by item condition reports that will identify objects in need of conservation treatment and to implement treatment proposals. (A list of 1989 grantees with a brief summary of each project is attached.)

- Where are we headed with this program as more and more museums will have assessments of their conservation needs made?

  We anticipate an increase in the number of museums that apply to the IMS Conservation Project Support grant program to implement the recommendations of the general conservation survey and to carry out long-range conservation plans. Also, we expect the amount of grant requests to increase as museums complete fundamental conservation activities, (such as identifying needs through a survey and improving collection environments), and begin to implement more advanced activities, (such as item by item condition reports and treatment of objects in the collection).

- What level of support is there in the private sector for conservation projects?

  Museums that receive IMS Conservation Project Support grants are required to match the award one-to-one with non-federal funds. Museums may match with in-kind support or with other sources. We presently ask museums to identify the costs of the project by type of expenditure (salary, materials, etc.) and by IMS funds versus other sources of funds. We do not ask the museum to identify private sources of funds separately.

- What is the unmet need in conservation projects?

  In 1989, the peer reviewers recommended funding for projects which exceeded the amount available by approximately $470,000. Because funds were not available, some projects considered worthy of funding were not funded.

Conservation Assessment Program

- What is the size of the typical museum seeking a conservation assessment grant from IMS?

  Of the 467 museums applying, 52% reported operating budgets under $200,000. Sixty-eight percent of the applicants report budgets under $400,000.

  Of the 467 applicants, 63% have five or fewer full-time staff.

- Why are the conservation assessments so much more expensive than the museum assessment awards? ($3,900 vs $1,400)

  Although the Conservation Assessment Program is modeled on the Museum Assessment Program they differ in some ways. One difference is in the amount of the award. In MAP and MAP II, the $1400 award is for specific activities at specific costs. The activities and cost are the same for all grantees.

  Another difference is in the complexity of the activities supported. For CAP, the nature of the assessment is highly technical and the activities and costs of the assessment will vary within certain proscribed parameters. The actual amount of an award may be as little as $2660 or as much as $4900, depending on the characteristics of the museum and its collections. The variables are whether the museum requires one or two assessors and whether the assessors who have appropriate conservation expertise are locally available.

  For example, a museum with collections housed in a historic structure in an area that is underserved by conservation professionals would receive the maximum award. (One assessor would consider the collections, one would consider the needs of the structure. The fees and travel costs for two assessors would increase accordingly.) In contrast, a museum not in a historic structure and in proximity to conservation professionals would receive the minimum amount. (One assessor, with the minimum fees and travel costs.)

- Why do you think first come, first served is the best basis for distributing the conservation assessment money?

  Modeled on the successful Museum Assessment Program, the Conservation Assessment Program is intended to lessen the burden of the applicant in achieving the important first step in the conservation care of collections. In CAP, the museum submits only a minimal application form, no match is required, the project design is pre-determined, and names of appropriate personnel are provided.

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The program is designed primarily to serve museums with budgets under $200,000. Many of the museums in this group are not able or do not try to compete in the Conservation Project Support grant program. Of the FY 1990 applicants, 82% either had not applied or had not been successful in the competitive program.

The demand for the program was greater than we had anticipated. The first deadline for the program on December 8, 1989 produced 467 applications. Clearly, the needs of all museums will not be met in this program in the first years. IMS will make up to 141 awards in 1990; we have requested appropriations to make up to 177 awards in 1991. IMS views CAP as a long-term solution to long-standing problems.

As the museum can receive only one CAP grant, the pool of potential grantees will be reduced each year. Over a course of several years, any museum that wishes to participate in the program will be able to do so.

Given the great demand for CAP grants, we will ask for recommendations from the peer CAP Advisory Committee about the possibility of other criteria to participate in the program.

- What does the museum get for the $3,900?

With the CAP award, the museum gets the assistance of the National Institute of Conservation (NIC) in identifying conservation personnel that have expertise appropriate to the needs of the collections. The conservation personnel provide an on-site assessment for the museum and subsequently submit a written report that identifies the conservation problems of the museum. The report will identify immediate, short-term, and long-term courses of activity for the museum to remedy deficiencies.

The museum will be able to use the report to support requests to IMS, other federal agencies, and other sources of private and public funding for the priority activities identified.

- For the record, provide the details of the various elements which make up the $3,900.

The CAP award covers the cost of assessor fees, travel costs, per diem allowance, and coordination by NIC. The CAP award will vary from $2660 to $4900.

In 1990, for the conservation assessment program you received more than four times the number of applications expected.

- Will those turned down in 1990 have to reapply or will they be automatically considered since the program is on a first-come, first-served basis?

The 1990 program is viewed as a pilot year for CAP. As the Advisory Committee may recommend that different documentation be requested, museums may have to reapply to the program in 1991. In addition, many museums may not have known about the program in its first year and may not have applied. Funding the 467 in turn could exclude other museums from applying for up to three years. We will seek recommendations from the Advisory Committee on this issue.

- Would it be cost effective to expand the dollars available for the conservation assessment program?

It is highly desireable to provide as many CAP awards to museums as possible. The 1991 request is a 25% increase over the 1990 level. As in other IMS programs, however, in any given year the demand exceeds the resources. IMS anticipates that the program will continue and that the needs of any museum wishing to particpate in the program will eventually be met.

## Services to the Profession

The Services to the Profession activity supports projects to increase and improve museum services through cooperative agreements with professional museum organizations.

- What are your priorities for the services to the profession program?

IMS has not established priorities for the Professional Services Program. The majority of the projects submicted by the professional museum associations, however, are to provide training for museum professionals in a wide variety of skills and to increase their knowledge in museum operations.

- How many people can you reach through this activity?

All projects potentially result in improved museum operations and therefore improved museum services to the public. An award to the American Federation of the Arts supports attendance of six minority candidates to the month-long Museum Management Institute. With another award, the American Association of State and Local History will mail a survey to approximately 7000 history museums and



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Continued --

historic sites, and historical societies to determine the status of documentation of their collections.

- Why do you cut the grant awards at 12?

  A peer panel reviews the project proposals. The most highly rated are funded until appropriated funds are expended. The $250,000 appropriated for this program allowed IMS to fund 12 projects in 1989 with an average award of $20,833. Both the 1990 appropriation and the 1991 requests of $250,000 assume that the average award will remain the same, and therefore we will support 12 projects. In reality, more or fewer awards can be made. In 1988, the first year of the program, we supported six projects with the $100,000 appropriated.

- How competitive is this category of funding?

  In 1988 IMS funded 6 of 33 proposals at 18%. In 1989, IMS funded 12 of 22 proposals at 55%. As it is a new program, we expect to see fluctuations in numbers of applications in the next years, but to see an overall increase in proposals.

Research and Evaluation

- What is the timing of your development of a research and evaluation agenda?

  We are currently in the process of soliciting proposals from independent contractors. We anticipate that the first phase of the research and evaluation project will be completed by July 1. The first phase is to develop a research and evaluation plan, which will be implemented if funds are available.

- Who is doing the research and evaluation agenda for you?

  We are contracting with independent professional researchers experienced in analytical and research methods, with familiarity with the museum field and funding programs.

- What do you hope to accomplish with the $100,000 requested in 1991 for research and evaluation?

  The $100,000 will be used to begin implementation of the research and evaluation plan developed by independent consultants in 1990.

Continued --

Evaluation of the General Operating Support grant program is a high priority of IMS. General Operating Support is the flagship of IMS programs, yet no independent evaluation of the program has ever been conducted.

- Do you envision this activity expanding in future years?

IMS believes that evaluation of its programs is appropriate and desireable to the museum community. Depending on the GOS evaluation plan developed in 1990, additional funding beyond the 1991 request may be needed to complete the plan. Evaluation of other IMS programs is a future goal of the agency.

## Operations

- There is a request of $1,290,000 for IMS operations. Does the operations request include an amount sufficient to cover the January 1990 pay raise and the requested pay raise for January 1991? If not, what is the shortfall?

The fiscal 1991 request does not include the federally mandated 1990 pay increase, as it was included in the request for fiscal 1990 funds and will be accommodated under appropriations for that year. It does, however, include the January 1991 pay raise of 3.5%, so no shortfall is anticipated.

- What allowance have you made for turnover of staff?

From experience over past years, some lapse is anticipated due to any vacancies that may occur during the fiscal year. The budget figures submitted take such lapse savings into account.

- Is the $10,000 increase for travel to allow more travel or to pay for increases in travel expenses?

The increase will pay for additional travel, as well as a slight increase in expenses. IMS plans site visits by the IMS Director to constituent institutions, and increased travel by other staff to provide field reviewer training and application preparation workshops.

- For the record, provide detail for 1989, 1990 and 1991 for rents, communications, utilities and other items in object class 2300.

Please see attached breakdown, "IMS Fiscal 1991 - Breakdown of Obj class 2300".

# IMS FISCAL 1991 BREAKDOWN OF OBJECT CLASS 2300

| Obj Class | Item | 1989 | 1990 | 1991 |
|---|---|---|---|---|
| 23: | Rent, comm, and utilities | | | |
| 2310 | Rent (space) | 97,082 | 100,780 | 103,744 |
| 2311 | Rent ADP equip (Wang) | 4,634 | 6,468 | 6,468 |
| 2316 | Other rentals | | | |
| | Postage meter | 432 | 432 | 450 |
| 2320 | FTS telephone | 12,343 | 12,220 | 12,220 |
| 2321 | Long dist phone (C&P) | 1,600 | 1,600 | 1,667 |
| 2322 | Local telephone | 6,000 | 7,400 | 7,711 |
| 2330 | Postage, etc. | | | |
| | USPS | 21,067 | 20,313 | 24,000 |
| | Stamps | 11 | 0 | 0 |
| | Courier service | 150 | 250 | 261 |
| | Airborne Express | 450 | 450 | 469 |
| | 2300 Total | 143,768 | 149,913 | 156,990 |

You are proposing a newsletter to improve commuications between the museum community and IMS.

- What do you expect the content to include?

  This newsletter will be an important element in the IMS strategy to increase and improve communication with the museum community. The newsletter will help us to ensure that the field has a high level of understanding about the IMS and will be used as a method of soliciting comments from the field. It will contain up-to-date information on policy development, highlights of National Museum Services' Board meetings, detailed information on the field and panel review process, information on grant counseling services and announcements about staff travel.

- What will it cost?

  We plan to utilize our desk-top publishing capabilities to produce the newsletter. We anticipate that printing and reproduction for three newsletters per year will cost $1,070.00

- When will it start?

  In January, the IMS mailed the National Museum Services Board's report on the General Operating Support program to professional museum organizations and 3000 museum directors. This mailing also included a "Dear Colleague" letter from the Director of the Institute. The General Operating Support program report identified several high priority initiatives for communications. In light of these recommendations the IMS diverted money from lower priority publications in order to publish the first newletter in May, 1990. We anticipate to distribute the newsletter each January, May and September.

- Provide for the record the details of how the $257,000 requested for other contractual services will be divided.

  The funds requested for contractual services include Machine Maintenance ($14,013), Staff Training ($1,5630), Administrative Contracts to organizations ($138,385, including interagency agreement with National Endowment for the Humanities for some administrative services, mailing and postage, cabling and other ADP services, costs associated with GSA intergovernmental audit, etc.), Adiministrative Individual Contracts ($5,668), Advisory Panelist contracts ($29,986), Field Reviewer contracts ($67,385).

• Does the relatively small honorarium for panelists ($125) create difficulties in attracting qualified people to participate on your grant selection panels?

We find that the primary motivation of our peer reviewers is to make a professional contribution to the grant process. They also tell us that serving as a peer reviewer is beneficial to them professionally.

In 1989, we used 524 professionals in the peer review process. These peer reviewers are highly qualified and dedicated professionals. Each reviewer contributes an average of about 36 hours to the review process (some contribute significantly more). The $125 honorarium is a recognition by IMS of their contribution.

We find that in order to maintain the high level of qualified reviewers, we must continuously recruit new reviewers to the available pools. We feel that the small increase in the honorarium will help in that recruitment.

• Provide for the record the details of the request dedicated to the expenses of the Museum Services Board.

The expenses related to the National Museum Services Board are anticipated to total $66,036 in fiscal 1991. These expenses include: Travel, per diem, and honoraria for NMSB members to attend board and review panel meetings, announcements of board meetings in the Federal Register, printing and mailing costs of Board materials including briefing books and special reports, transcribing of Board meetings, and one-half salary of NMSB Executive Assistant position on IMS' staff.

Not included in this total are long distance phone costs, portion of other staff salaries directly involved with board activities, or in-house services provided through Interagency agreement with NEH for such administrative services as conference room faciiities, and office supplies.

IMS is again requesting that the number of Board meetings be restricted to three.

• As the new director, do you believe three meetings per year are adequate to conduct the business of the Institute?

At this time, three meetings per year are adequate to conduct the business of IMS. Members of the NMSB are kept apprised of ongoing agency business through regular mailings. In addition, committees of the Board attend program related panel review meetings and meet on an ad hoc basis.

• A Senate appointed panel consisting of Native Americans, anthropologists and museum officials called for federal legislation that would require museums to return Indian remains and other objects to tribal groups for reburial of repatriation. The nation's museums would be required to inventory their Native American artifacts and then seek out Indian groups that might have an interest in them?

Native American groups have charged that the desecration of their burial grounds is a sacrilege. This is one of the most controversial issues facing the nation's museums. Do you plan to assist the nation's museums in this effort and if so what type of assistance could you provide?

IMS does not have a separate source of funding specifically to assist museums in inventorying their collections. Any museum that receives a General Operating Support grant may choose to use the money for an inventory or for a number of other museum operations.

IMS has been following this issue and feels that IMS possibly has a role in funding it. The cost for museums to accomplish these objectives will be very high and would require substantial appropriations.

• The International Center for the Preservation of Wild Animals will create a unique educational, scientific and recreational Biopark on an eastern Ohio site. This cooperative venture will serve as a catalyst in conservation and education. This critical step in comprehensive wildlife and habitate management will have an immense influence on a multi-county area of southeastern Ohio.

What type of services can you provide an organization of this type?

Any museum that meets IMS eligibility criteria can apply for any of the IMS grant programs. Many museums with living collections and with an interest in conservation of both captive and wild populations apply to IMS programs. For example, zoos, aquaria, botanical gardens, arboreta, and nature centers receive IMS grants. IMS is the only source of federal support for many of these types of museums.

THURSDAY, MAY 3, 1990.

## TESTIMONY OF PUBLIC WITNESSES FOR NATIONAL ENDOWMENT FOR THE HUMANITIES

### WITNESSES

STANLEY N. KATZ, PRESIDENT, AMERICAN COUNCIL OF LEARNED SOCIETIES

CATHARINE R. STIMPSON, DEAN OF THE GRADUATE SCHOOL, RUTGERS UNIVERSITY, AND PRESIDENT, MODERN LANGUAGE ASSOCIATION

W. ROBERT CONNOR, PRESIDENT AND DIRECTOR OF THE NATIONAL HUMANITIES CENTER

JAMES GOVAN, UNIVERSITY LIBRARIAN, UNIVERSITY OF NORTH CAROLINA

RICHARD C. SHULTZ, PRESIDENT AND DIRECTOR, ROCHESTER MUSEUM AND SCIENCE CENTER

HAROLD K. SKRAMSTAD, PRESIDENT AND CEO, HENRY FORD MUSEUM AND GREENFIELD VILLAGE

B. FRANK JEWELL, DIRECTOR, VALENTINE MUSEUM

KEN BURNS, INDEPENDENT FILMMAKER

NANCY STEVENSON, IMMEDIATE PAST CHAIR, FEDERATION OF STATE HUMANITIES COUNCILS

CHERYL DICKSON, EXECUTIVE DIRECTOR, MINNESOTA HUMANITIES COMMISSION

Mr. YATES. I'm sorry I'm late. It's one of those things.

Mr. Katz? Glad to see you again.

Mr. KATZ. Nice to see you.

Mr. YATES. This is a continuation of the hearing on the budget for fiscal year 1991 for the Interior and related agencies appropriations bill. We are having public witnesses this morning.

Our first witness is the distinguished Professor Katz, who is president of the American Council of Learned Societies of New York. Professor Katz, your statement may go into the record at this point.

[The prepared statement of Mr. Katz follows:]

Mr. Chairman and Members of the Subcommittee:

I am Stanley N. Katz, President of the American Council of Learned Societies and former President of two of our constituent societies, the American Society for Legal History and the Organization of American Historians. The ACLS is chartered by the Congress to serve as the private sector representative of the humanities and the humanistic social sciences in the United States. We currently represent 51 professional disciplinary associations, which among them have nearly 300,000 individual members. We also represent the interests of American humanities and social science scholars abroad by means of our membership in international scholarly bodies and our formal agreements with foreign national academies of science.

It is a pleasure to testify before you today as a representative of the National Humanities Alliance, itself a consortium of more than 60 scholarly and professional associations, organizations of museums, libraries, historical societies, and institutions of higher education, and state humanities councils,

humanities centers, and other organizations concerned with national humanities policies. (A list of NHA members is attached.)

I am here to support the reauthorization of the National Endowment of the Humanities and its cognate agencies, the National Endowment for the Arts and the Institute of Museum Services for five years -- without restrictions on the content of their grants.

I am particularly pleased that, in taking this position, I can join in common cause with President George Bush and NEH Chairman Lynne V. Cheney. I think it is correct to say that we all believe that the unblemished record of the NEH entitles it to reauthorization without constraints which would hamper its grantmaking process and needlessly hinder its constituency. It isn't broken and it doesn't need fixing.

To the contrary, the NEH has a remarkable 25 year record of successful service to the humanities community, and to the larger American society which we all serve. My predecessor as President of the ACLS, Robert M. Lumiansky, was one of the proponents of the 1965 legislation creating the National Foundation on the Arts and Humanities, and the ACLS has observed and worked with the Humanities Endowment ever since. As Mrs. Cheney can testify, I have been among the first to criticize the Endowment when I disagreed with its policies. I trust that she will also testify that I belong to the "loyal opposition," for I am here to tell you that I

admire profoundly the contribution the Endowment has made to the life of the humanities in America for the past quarter century. Now is the time for all of us who recognize the accomplishments (and unfulfilled potential) of NEH to lock arms and march together.

One of my scholarly fields is the history of philanthropic support for research in the United States. I have for a long time marvelled at the intricate and interrelated roles of government and higher education we have developed. The national terrain is dotted with private colleges, state and private universities, museums, historical societies, private research libraries and other institutions which serve multiple functions: teaching, research, development, public entertainment and public service. By the second half of this century, the United States had created the finest higher education and cultural system in the world, and it was uniquely a dominantly private sector system.

Almost everywhere else, higher education and culture were primarily (if not completely) government supported and administered. Our traditions of voluntarism, philanthropy and limited government led us to develop a complex of private or state (i.e., Montana or Alabama) and local government sponsored institutions. Most of these institutions drew funding from a variety of sources, but prior to World War II they received practically none from the federal government. As the nation expanded dramatically after the War, the Congress recognized the need for national support of the

private/state educational system and began to institute new federal institutions to serve it. The National Science Foundation was the first of these, followed nearly twenty years later by the Arts and Humanities Endowments. Some of the new institutions such as the National Institutes of Health conducted research and engaged in training themselves as well as funding external research, while others (such as NSF and NEH) were wholly committed to grant-making.

The federal research/educational endowments were brilliantly conceived to serve an interstitial function. They were not intended to nationalize research and teaching, which American concepts of federalism have allocated to the states, but rather to provide support to existing state and private activities. The endowments recognized the national value of research and teaching in science, the arts and humanities and they sought a way to secure and strengthen the national educational system without subjecting it to the heavy hand of federal supervision. Their guiding principle has been one of federal reliance on local and individual judgement. Grants to institutions and individuals were the vehicle for transferring federal funds, and peer review was the mechanism for ensuring the integrity of the process.

Congressional recognition of the viability of peer review as the way to select federal grantees was what made the new system work. It represented congressional confidence in the reliability of the existing network of institutions, and avoided the historic American suspicion of the involvement of

the federal government in cultural affairs. In particular, the National Foundation on the Arts and Humanities Act of 1965 symbolized the mutual attainment of trust -- by the federal government of the educational institutions of the nation, and of the government by those state and local institutions. This is a trust which cannot be violated without disrupting the post-War national educational settlement. This is why the national educational community is so sensitive about the terms of reauthorization of the 1965 Act.

In this respect it is important to note the unusually broad scope of the Humanities Endowment, which supports research, teaching, and public programs. Perhaps more significantly, the Endowment channels that support in a variety of different ways to individuals and to institutions. Among individual grantees are K-12 teachers, college/university teachers and researchers, independent scholars and humanists, museum and historical society curators, film makers and librarians. Among institutional grantees are state humanities councils, colleges and universities, libraries, humanities centers, museums, and historical societies. I have doubtless forgotten some important groups, but the point is the multiplicity of types.

The NEH is helping to support the System of the humanities in this country. The individuals and institutions I have just listed are not independent of one another, nor are they accidentally related. They are all part of a network which has emerged over the past 200 years to create and transmit humanistic knowledge. The different types of institutions emerged in

different historical epochs (the colleges in the 17th century, the historical societies and the public schools in the early 19th century, the major museums in the late 19th century, the state humanities councils in the mid-20th century) but they have come to be interrelated. Humanities training in the schools, as Mrs. Cheney has reminded us, is closely related to the quality of humanities instruction in the colleges, and the same can be said for public humanities programs, libraries and museums.

A successful ethnographic exhibition, for instance, requires scholars/curators educated in anthropology, conservators and keepers of collections trained to preserve ethnographic objects, and access education specialists to interpret the exhibition to the public. Adequate K-12 curriculum requires teachers trained in history, literature and language, accurate and stimulating textbooks and other curricular materials, and ongoing relationships to college and university teachers who share their concerns. Good public humanities programs require the participation of professionally trained humanists, whether from the universities or elsewhere, and they are frequently sited in libraries, museums, historical societies, colleges and other humanities institutions.

We must recognize that parts of this system, while hidden from the general view, are central to the functioning of the whole network. Library and museum collections are excellent examples, for it is easy to take for granted the existence of ever-growing and adequately preserved collections,

with well-trained staff, or humanities centers at which scholars can do their research. We tend to think of the humanities in terms of the largest and most visible functions -- history departments, library buildings, museum exhibitions -- but these depend upon a fragile infrastructure. I am happy to note that the Congress has recently singled out some of these infrastructural problems in the humanities, especially the preservation of printed books and museum collections, but we do not have a separate institution like the Institute of Museum Services, and it is essential that NEH be given the wherewithall to support our infrastructual institutions and activities.

Regrants (or subgrants) are one of the most important mechanisms available to the Humanities Endowment in carrying out its functions, and the Endowment has engaged in regranting from the beginning. If it did not, NEH would have to increase the size of its own staff and thus its operating costs in order to perform the functions of existing regrantees. If it did not, it would damage (and possibly destroy) the regranting agencies it currently funds, and these are some of our most important infrastructural organizations. Let me give a few examples.

The National Humanities Center in North Carolina is the principal residential humanities center in the country. The American Antiquarian Society in Massachusetts is the finest library of early Americana. The International Research and Exchanges Board is the key authority on exchanges with the Soviet Union and Eastern Europe, as is the Committee on

Scholarly Communication with the People's Republic of China in its area, and so on. These institutions are not wholly or even primarily supported by NEH, but in an era of funding constriction, NEH funding is a critical component of the essential services they provide to the humanities community. So far as I know, there has never been a claim of regrantee misbehavior over the 25 years of NEH funding. The regrantees do not deserve inappropriate reauthorization language and inefficient procedures to support it. On the contrary, the regranting process should be specifically authorized, in order to bring the NEH legislation into line with a quarter century of successful practice.

In conclusion, let me stress the importance of NEH to the humanities system of the United States. As Dr. Lyman has pointed out in his testimony today, NEH is the largest single humanities funder in the country. It is also the only all-purpose funder, and it is therefore uniquely situated to contribute to the well-being of the humanities. It works with a very large number of institutions of different kinds, and an even larger number of individuals. It serves the humanities community extremely well.

And we serve NEH well. Thousands of individuals serve on peer review panels, state humanities councils and engage in the activities funded by the Endowment. Hundreds of thousands more receive the benefits of Endowment funding -- the students of NEH-Readers Digest teachers, the audiences for NEH funded exhibitions, college students using materials

prepared for NEH curricular projects, individual fellowship recipients, and so forth. We have operated in an atmosphere of mutual trust which has been essential to the success of the Endowment. NEH has trusted us in the regrants process (of which the State Councils are the largest and most dramatic example), in peer review, and in carrying out the terms of our grants. We have trusted NEH to maintain our confidences, to exercise its functions fairly, and to allocate its funds prudently. There have been moments of disagreement, but that is natural. The system is unique to the United States, and it works. Please do not introduce changes in the structure or functioning of NEH unless you can predict what they will do in practice. My 300,000 constituents and the organizations in the National Humanities Alliance support NEH as it is.

ACLS

# Newsletter

Volume 2, No. 3 (second series), Winter 1990

## Don't Bite (or Lick) the Hand That Feeds You

The Congress behaved very badly last summer. Reactions in both the House and Senate to the NEA-supported photographic exhibitions of Robert Mapplethorpe and Andres Serrano were not only out of proportion to the "offense" involved, but have violated the historic balance of responsibility between the legislature and the arts/humanities endowments. The Helms Amendment, passed by the Senate, proscribing certain categories of "obscene" and otherwise objectionable creation is only one instance of Congressional overreaching. Proposed House limitations on the power of regranting and Senate financial penalties against the offending NEA grantees are potentially even more threatening to the government-scholar/artist relationship.

Humanists dare not avert their gaze from the Serrano-Mapplethorpe row, for political threats to artistic creativity are inevitably also challenges to the freedom of humanistic expression. If politicians are frightened by the artistic exploration of images of religion and sexuality, should we expect them to be more tolerant of the expression of "aberrant" political and philosophical points of view? Surely not. In fact, given the narrow range of tolerance in Washington and in this society generally for even slightly non-traditional public discourse, the threat to scholars is greater than that to artists. If uttering the "f" word can lose an election, how would grants to Marxist scholars pass Congressional muster? Can one imagine the string of adjectives Senator Helms might apply to find NEH grants unacceptable: unamerican, seditious, disrespectful, blasphemous?

In any case, the concern of humanists over the legislative punishment of NEA and NEH should follow from a political fact that most of us have conveniently forgotten. Congressional language referring to NEA applies equally to NEH. The two endowments are legally one personality, twins identically derived from a single law creating The National Foundation on the Arts and the Humanities in 1965 (Public Law 89-209). The 1965 National Foundation was modelled, ironically, on the National Science Foundation — its enactment was stimulated by the feeling that federal funding in the post-Sputnik era had been too exclusively directed towards science. The new Foundation was specifically designed on the principle that grant-giving should be separate from political decision-making. That principle, alas, is seriously threatened by Congressional

iction in the Mapplethorpe-Serrano
ontroversy.

Interestingly, in the 1960's the rela-
ively few opponents of the new endow-
nents based their objections on the
otentially harmful impact of govern-
ental intrusion into the domains of
rtistic creativity and scholarly freedom
f expression. Senator Thurmond, for
nstance, warned in 1965 that "Govern-
ent subsidization of the arts will inevi-
bly lead to the stifling of creativity and
nitative." The Minority Report in the
louse cautioned against "a federal pro-
ram of direct subsidies to the arts
hich may well result in a lowering,
ather than an elevation of the cultural
evel of our Nation." These had always
een the mainstream views in the
nited States about the relation of gov-
rnment to culture, whereas the Great
ociety's endorsement of modest tax-
ased support of the arts and humani-
es was a fairly dramatic break with an
istorical pattern of separation of gov-
rnment and culture. Even nearly a
uarter century later, therefore, we
ould not be surprised that this fault
ne is very near the surface of American
ublic life.

Supporters of the legislation in 1965
et these cogent critiques head-on.
lam Clayton Powell, for instance,
eaking in the House, derided them as
hat favorite old bogy, the camel who
okes his nose in the tent . . . to raise
e issue of Federal dictatorship of taste."

> Whether or not tyranny and artistic achievement are incompatible, there will be none of the former in this proposal. The restraining force of the broadly based 26-man [sic] national councils in both fields will assure that no council chairman could act as a cultural czar blanketing the country with productions to his [sic] liking.

> he few strings . . . attached to the ants," Powell promised, "will be of a usekeeping nature only to avoid obligate use of tax money, not to guar-tee imposed mediocrity." Taking a ghtly different line, Congressman ompson of New Jersey (one of the incipal sponsors in the House), gued that responsibility would be ntifiable because of the Senate's right confirm the chairmen of the endow-nts, who would have the principal intmaking power "rather than to dif-e it upon a number of people" — that o say that the chairmen, rather than the councils, would have legal authority. Thus, the original legislation intended the endowments to reflect popular will through their large advisory councils, and to channel definable political responsibility through their chairmen.

The 1965 legislation set out a noble agenda, and outlined a structure designed to implement the faith of its framers in intellectual freedom and artistic creativity under the loose supervision of two new federal entities. The framers were aware of both the dangers of direct federal sponsorship for humanists and artists, and the political perils of intellectual independence for new federal cultural agencies. To avoid these dangers, they relied upon a structure that had already proven workable for the sciences — NSF. They intended to delegate substantial autonomy to NEH and NEA for the purpose of making grants within the very broad parameters of jurisdiction sketched out in the legislation, subject only to normal Appropriations Committee review and periodic (now every five years) legislative reauthorization. It is worth rehearsing this history to make clear that the NEA "crisis" last summer was both foreseeable and foreseen, and that there is no reason to think that it is not manageable within the existing institutional structures.

The crux of the system is the process of peer review as supervised by the chairmen, councils, and professional staff of the two endowments. While peer review at NEA is somewhat differently organized than that at NEH (standing versus ad hoc panels), the principle is clear and identical to professional decision-making across American higher education — impartially selected groups of fellow workers assess the quality of applicants. Peer review results in relative judgments (the "winners" are adjudged superior among the group of applicants, not absolutely) and subjective judgments (another group of equally qualified peer reviewers might decide differently). But in its very subjectivity lies the primary protection of peer review — nobody is in a position to make absolute judgments or to establish universal norms. It is a highly imperfect system, but it has fewer dangers for intellectual freedom than any other. The key is to keep the process honest; that is, to ensure that there is no identifiable bias in the selection of panel members or the management of the panels by endowment staff, and for this purpose the NEH policy of ever-changing ad hoc peer review panels provides the best possible protection against the imposition of either Endowment or humanities "establishment" preferences in grantee selection.

Unfortunately NEH has never undertaken a rigorous, social scientific analysis of its peer review process (nor, so far as I know, has NEA). Several studies of peer review at NSF, however, have given strong reason to support such selection systems. There have been occasional suggestions of bias in NEH panel decisions, and some anecdotal evidence of selective judgments (particularly during the Constitution Bicentennial program). I can speak only from my own point of view (as someone who has once won a fellowship and twice been denied research grants), but I am satisfied that the system is working substantially as it ought to, and I can think of no alternative selection process I would prefer.

Thoughtful humanists have had a good many criticisms of NEH policies in the years since 1965. Chairman Ronald Berman was attacked by some for the elitism of some of his large university-based grants, while Chairman Joseph Duffey was disliked by others for the populism of his grant categories and personnel selection policies. Chairman Bennett displeased many of us by his insistence that EPOC policies did not apply to NEH. The outcry over the proposed appointment of Edward Curran to succeed Bennett was perhaps the noisiest example of humanities community sensitivity to NEH policy change. Throughout the years, however, the relevant subcommittees of the House and Senate have heard us out, made minor adjustments in Endowment structure and process — and have left NEH and its constituents to sort out their problems. The system has worked as planned in 1965.

My view is the same with respect to the chairmanship and the Council of NEH. Readers of this *Newsletter* will recognize that Dr. Cheney and I do not always see eye to eye on important issues, and attendees at recent NEH Council meetings will have heard some criticism of ACLS by members of the Council. Still, my commitment to NEH as an institution and my faith in the 1965 process remain strong. The system, as Congressman Thompson stated clearly, was designed to locate political responsibility in the chairman, and responsibility has therefore tended to change with administrations. Nobody could have

*Continued on next page*

*Continued from page 1*

mistaken Bill Bennett for Joe Duffey — or Ronald Reagan for Jimmy Carter. To that extent, and no further, NEH is legally politicized.

What Senator Helms and his colleagues should recognize is that political responsibility is adequately built into the endowments as they stand. Senator Pell, Congressman Yates, and their colleagues across the aisle did not try to specify standards of appropriateness in the arts and humanities both because they did not know how to do so, and they did not think it prudent to do so. Once the federal government sets precise parameters for artistic and humanistic excellence, we will indeed have fallen into the trap feared by the original opponents of The National Foundation for Arts and Humanities. If egregious errors are being made by the endowments, then the answer is to examine the process to see why such alleged errors have been made.

The Helms Amendment was defeated in the Conference Committee, replaced by only slightly less objectionable language. But in the end these strictures are not so threatening to ongoing work in the humanities as either the totally unacceptable Congressional proscription of individual grantees (the institutions sponsoring exhibitions of the work of Mapplethorpe and Serrano) or the House Appropriations Subcommittee language calling into question the viability of "regrants" (or subgrants) — large grants made by the endowments to private organizations who themselves process grant applications. Even Congressman Yates believes that the councils should exercise closer supervision over such grants. Perhaps, but are there signs of abuses at NEH? Nobody has cited any, and the NEH Council has just concluded an internal review of the process. Despite these facts, the Endowment has recently put into place a new set of procedures that will add another layer of review to the selection process in order to guarantee that the Congressional intentions are respected.

Why do such grants exist? Because the subgrantees have expertise or occupy positions inaccessible to (or too expensive for) the national endowments. Consider the cases of the International Research & Exchanges Board (IREX) and the Committe on Scholarly Communication with the People's Republic of China (CSCPRC). IREX specializes in academic exchanges with the Soviet Union and Eastern Europe, and the CSCPRC with China. Each has a staff trained in the relevant languages and cultures, specialists in creating academic linkages and awarding fellowships for research in those important and difficult parts of the world. Humanistic work in Russia and China is essential to our scholarship and to the national interest, but the NEH staff cannot be expected to approach, much less duplicate, the specialized skills of IREX and CSCPRC. Regrants are also important because in a pluralistic society it is valuable to have several sources of potential support for research and humanistic creativity. Many private humanities institutes and libraries, frequently highly specialized in their interests and collections, receive regrants so that they can select as annual fellows scholars who have special capacities for working in their programs. Regrants have been valuable (and inexpensive) modes of extending national grant-making policies. But whatever one thinks of regrants in the light of the Mapplethorpe-Serrano controversy, surely intelligent legislative policymaking requires careful investigation of the actual situation before making judgments about two of thousands of last year's regrants.

Ill-informed criticisms of NEA and NEH tempt one to say the hell with it. Weren't the critics right in 1965? Wouldn't the humanities and artistic communities be better off without federal intervention? Maybe — but we can't afford the independence we would gain (and the controls imposed by "private" patronage are the subject for another essay). NEA and NEH began as supplemental financial supports, but over the years their importance has risen geometrically. Testifying before the House Appropriations Subcommittee last year, President William G. Bowen of the Andrew W. Mellon Foundation (the largest private supporter of the humanities) produced figures showing that the 30 largest philanthropic foundations in the United States contributed a sum equal to 40% of the annual expenditures of NEH to the humanities and social sciences. NEH is, by far, our most significant source of funding. The number of private philanthropic foundations with major commitments to humanities funding are very few, and increasingly some of those foundations are tying their grants to work bearing directly on public policy. The two major private sector providers of fellowships, ACLS and Guggenheim, have both announced cutbacks in the number of fellowships they will grant next year — one-third fewer in the case of Guggenheim. Even the increasing number of university-based humanities centers cannot help many scholars, since their grants are often partial, tied to specific subjects, and require residence at the centers. Thus the fiscal importance of NEH is not only the quantity of money available, but the existence of funding for whole categories of activity that are supported primarily through NEH.

So we must support the Endowment, and defend it from the careless and malicious attacks to which it is occasionally subjected. But the price of our support must be a sustainable belief in the integrity of NEH personnel and procedure, about which we (and Congress) must ask more searching questions than we have in the past. Eternal vigilance is the price of largesse. I have criticized NEH in the past, and probably will again, but I am here to say that I have seen nothing to shake my underlying confidence in the institution, nor my belief that the continuet health of NEH is absolutely central to the life of the humanities in the United States. □

*Stanley N. Katz*

A slightly different version of this essay appeared in *The Chronicle of Higher Education*.

Mr. YATES. I've read your articles. Following the inclusion of our language last year in our appropriations bill, I gather you really took umbrage not only with that portion of the bill which related to both the arts and the humanities, but also to another provision of the bill which related to both as well, which required that there be no subgrants that were absolute but that such subgrants had to be approved as all other grants were by the granting agency, presumably under the rationale that I thought was present. There was no authority for subgrants in the legislation. At any rate, I'm testifying for you this morning. [Laughter.]

You'd be interested to know that when Lynn Cheney appeared before us a few days ago, she agreed with you. She thought that that portion of the legislation ought to be stricken. She said that it is so difficult—the administration really. I'm not sure that was your thesis for it. My impression was that you thought that it became much too rigorous and bureaucratic in requiring the grant, and then the return, and so forth.

Mr. KATZ. Right.

Mr. YATES. At any rate, what do you have to say to us this morning?

Mr. KATZ. Well, I agree with everything you say, as always. [Laughter.]

Mr. YATES. Not as always.

Mr. KATZ. I'm particularly pleased, of course, to agree with Mrs. Cheney.

Mr. YATES. I'm delighted to hear that. I've heard of occasions when you weren't in agreement.

Mr. KATZ. There have been occasions.

Mr. YATES. Yes.

Mr. KATZ. Let me make a couple of general remarks, and then I'll come back to that one.

Mr. YATES. Sure.

Mr. KATZ. A point that I try to make in the testimony that I submitted really comes out of my own scholarship, which is about the rather unusual development of cultural institutions in the United States. We have developed a pattern really starting in the early 19th century which is pretty nearly unique in the world because in almost every other national culture the State itself—that is, the Federal Government, the national Government, has been responsible for educational institutions and for most cultural institutions.

We developed, starting in the late 18th and early in the 19th century, a pattern of private institutions and public institutions but largely State, in our sense of State, like Illinois and Pennsylvania, with the Federal Government playing a very limited role in cultural institutions generally and in education specifically.

The major institutional development on the Federal side really doesn't come until after the second world war, with the GI bill, with the National Science Foundation, and with the tremendous involvement of the Federal Government, as you know, in all of these affairs. The point I want to make is that coming as it did so late, it had the effect of putting the Federal Government into a sort of interstitial role in all of this. It wasn't the dominant player. It wasn't intended to be the dominant player.

I think that our national political culture makes it very hard for the Federal Government to do that so that when NEH was created in 1965 with NEA, they were modeled theoretically on NSF, and that meant two things. On the one hand, they were virtually exclusively grant-making organizations. They run programs of their own. On the other hand, they were supportive institutions. They really were intended to encourage and support the existing complex of institutions, States, the localities, private end, and public. That is the role the Endowment was intended to play.

Mr. YATES. How do you know that?

Mr. KATZ. How do we know that?

Mr. YATES. Yes.

Mr. KATZ. I think the legislative history in 1964 and 1965 makes that quite clear.

Mr. YATES. Does it make that clear?

Mr. KATZ. I think so.

Mr. YATES. I don't remember that stated quite as clearly as that. The role of the Federal Government was to be one of assisting the private institutions, which I think is what you're saying.

Mr. KATZ. Well, I am, but perhaps I'm putting it too boldly. In the same way, for instance, when we argue on a slightly different matter about curriculum, I think Federal officials are at great pains to say, "Look, we don't think the Federal Government should set a K-12 curriculum. That is the role of the States." Although, obviously, Federal funding will have a great deal to do with what kind of curricula are developed. That's the kind of point I want to make. I think the stance was then that essentially these institutions should not be centrally directive of the main thrust of the work that gets done. I think that is what has happened over the years.

Mr. YATES. Except that we're now moving into the arch of the Federal Government.

Mr. KATZ. Well, but I see that as negative direction. That's my way of putting limits on what can be done rather than by prescribing what should be done. I think, in fact, if the legislation had been different the last time around there would have been a much greater outcry and much less unanimity about it because then it would have been positive Federal intervention.

Mr. YATES. Has your institution done any research that you know of about censorship by Government?

Mr. KATZ. Well, ACLS has not done any, but there has been a tremendous amount of scholarship on that subject.

Mr. YATES. By any chance, could you have any of your groups direct whatever studies have been made on that to me?

Mr. KATZ. Absolutely. Sure.

Mr. YATES. I'd like to read it. We're going into a very serious discussion of that in connection with the new legislation in the arts.

Mr. KATZ. Right.

Mr. YATES. And I assume the humanities as well because there is no knowing when something like this might break out in the humanities as it did in the case of Ulysses and in the case of the books that are on the shelves in some of the libraries in some of the southern States that have evoked such hostility.

Mr. KATZ. Right. Well, I've submitted along with my testimony a piece that I wrote a few months ago when all of this first came up. The point I try to make in that is the fact that in the long run the humanities are much more vulnerable than the arts because political speech is likely to be much more sensitive and much more difficult to deal with than paintings or sculptures.

Mr. YATES. Up to now speech has escaped in a sense. Photographs apparently have much more potent impact than words do, although perhaps that is a lack of orators rather than the words themselves.

Mr. KATZ. I think we have plenty of orators. They have been coming from one direction for a long time. We have plenty of orators.

Mr. YATES. What was it somebody said? Everything has been said on every subject, but not everybody has said it.

Mr. KATZ. And not everybody has heard it.

Mr. YATES. That's right.

Mr. KATZ. I think that is true. By the way, I think you'll find this a most helpful thing. I will send you a list that is written by somebody you know—Harry Calvin. His book on the First Amendment really, I think, is indeed classic text on that. It does, to some extent, deal directly with this problem.

Mr. YATES. Well, we'll get it. I didn't know Professor Calvin had written a book.

Mr. KATZ. Yes. When he died, he left a very long manuscript behind which his son took 12 years to edit. It came out about a year or two ago. It is called "A Worthy Tradition."

Mr. YATES. Will I find that in the law library? Calvin obviously was a law professor.

Mr. KATZ. Sure.

Mr. YATES. Or will I find it in the humanities library?

Mr. KATZ. You'll find it in both.

Mr. YATES. All right. I will do that. You and I have taken up much too much time from the others, you know, but I've enjoyed it. I don't know about the others. [Laughter.]

At any rate, had you completed your statement?

Mr. KATZ. Really, everything I need to say I think is in the written statement.

Mr. YATES. Good. I am aware of your points. I think that they are well taken. The reason that we did what we did last year was because we didn't—I still don't think we have the legislative recording. When Mr. Armey, whom I see in the audience, took issue with me on it, I wasn't entirely persuaded even though he was eloquent in presenting his arguments. At any rate, thank you, Dr. Katz. It was a pleasure to see you again. I look forward to getting you the help that you need.

Mr. KATZ. Thanks very much.

Mr. YATES. Thank you.

Panel number 1, scholarship and the humanities? I'm impressed with the title. We have Ms. Stimpson, dean of the graduate school at Rutgers and president of the Modern Language Association; and Mr. Connor, president and director of the National Humanities Center, Research Triangle, in North Carolina. Is that where my friend Charlie Blitzer used to be?

Mr. KATZ. Charles Blitzer. He was my predecessor.

Mr. YATES. And Mr. Bill Bennett?

Mr. KATZ. Yes.

Mr. YATES. And now you are the boss of the place now? You succeeded Charlie Blitzer?

Mr. KATZ. That's right.

Mr. YATES. All right. Your statements may go into the record. Tell us how you want us to act?

Ms. STIMPSON. In general or in particular, sir? [Laughter.]

Mr. YATES. Well, either.

Ms. STIMPSON. Well, first, I want to congratulate you on your award this morning.

Mr. YATES. Thank you very much.

Ms. STIMPSON. Secondly, I'd like to give you this small pamphlet which is a speech I made to the Federation a couple of years ago about the meaning of being in a cultural democracy.

Mr. YATES. Aunt Chloe.

Ms. STIMPSON. A marvelous speaker.

Mr. YATES. Is this related to the song?

Ms. STIMPSON. It's a marvelous speaker by a 19th century African-American poet named Frances Harper.

Mr. YATES. Well, I thank you for it. I'll read it with great interest.

Ms. STIMPSON. Thank you.

Sir, what I would like you to consider is supporting the full amounts that President George Bush has requested for the National Endowment for the Humanities for fiscal year 1991.

Mr. YATES. You are being very conservative. Ordinarily, when your colleagues get up and testify before us they usually want more money.

Ms. STIMPSON. Well, shall I tell you how I am justifying this?

Mr. YATES. Sure. I hope you will.

Ms. STIMPSON. To use a quotation from Aristotle—Aristotle once said "that a virtue was the middle ground between two opposing vices." In general, the amounts—

Mr. YATES. We can use that in our conference, can't we? [Laughter.]

Ms. STIMPSON. And if you want me to go on, I've got Jefferson in a little while.

Mr. YATES. Good. Fine. Well, he is more of a patron saint for me than Aristotle.

Ms. STIMPSON. Let me give you a minor patron saint and then move on to a major one. In general, Aristotle said that a virtue was the middle ground better two opposing vices. In general, we think amounts in the Bush budget occupy a middle ground between a miserliness that would starve the NEH and an abundance that no matter how welcomed might be inappropriate in a difficult budgetary period. With your permission, I would like to make four points about this budget request. Two are celebratory, and two are more cautionary.

First, we are very pleased by the request for an increase of $1.8 million for research programs—editions, tools, and access. As you know, we have sought this funding increase for nearly a decade. These research activities are as crucial to our work as laws are to a

lawyer or film to a photographer for basic research provides, as you know, the materials for humanistic inquiry for the public programs we support and for the classrooms. I would like you to imagine teaching about language without a dictionary or imagine teaching about literature without an edition of Wordsworth or African-American Writers of the 19th Century.

Secondly, another note of celebration. We are equally pleased by the request for $2,500,000 for foreign language education in the division of education programs. We are grateful to Chairman Cheney for her recognition of the importance of foreign language teaching.

Now a third note, more cautionary. We are glad that the budget request increases the stipends of fellowships for individual scholars. If Congress appropriates and allocates the funds, stipends for senior fellowships will go up from $27,500 to $30,000, closer to the average language teacher's annual salary in a public institution, which is approximately $34,000.

But the total amount recommended for fellowships remains the same, and the inexorable logic of arithmetic tells us that increasing the amount of an individual stipend without increasing the total amount available for all fellowships means decreasing the number of individuals on stipends. Unless there is some more money for fellowships, NEH staff estimates that the increased stipend will reduce the number of academic year fellowships by 10 to 15.

Fourth, and finally, we are concerned about regrant programs, but you have discussed that already with Professor Katz. Let me move on to a quote from Jefferson which underlies our thinking about regrant programs. February 2, 1816, Jefferson wrote to his co-founder of the University of Virginia. He articulated an overarching principle of Government that might have structured the regrant program. Here are Jefferson's words to supplement Aristotle.

Mr. YATES. I can hardly wait.

Ms. STIMPSON. Do you want the whole thing or a synopsis?

Mr. YATES. I don't know. How many pages is it?

Ms. STIMPSON. It is about one sentence.

Mr. YATES. Okay. I'll take the whole thing.

Ms. STIMPSON. "No, my friend," Jefferson wrote, "the way to have good and safe Government is not to trust it all to one, but to divide it among the many, distributing to everyone exactly the functions he is competent to. It is by dividing and subdividing these republics from the great national one down through all its subordinates until it ends, by placing under everyone what his own eye may superintend, that all will be done for the best."

Now this support of regrants is conservative. That is, the law, institution, custom, or tradition is doing good and well. Let it continue. Or, to put the matter more colloquially, "If it ain't broke, don't fix it."

Do I have your permission to stake out one more conservative position?

Mr. YATES. You better ask Mr. Connor because you're taking his time.

Ms. STIMPSON. All right. [Laughter.]

Mr. CONNOR. I speak so well.

Ms. STIMPSON. Thank you, Bob. We support reauthorization of the National Foundation on the Arts and Humanities for another five years without restrictions on the content of grants or regrants. Our urgency arises from the strong conviction that in great part because of their founding legislation, the Endowments have both done good and done well. We hope that Congress will not sell out one of its finest creations.

Mr. YATES. Good. That's fine. Tell me before we hear from Mr. Connor, I don't remember the order. Was Aristotle Plato's disciple or vice versa?

Ms. STIMPSON. Plato first, Aristotle second.

Mr. YATES. Okay. Plato was the one who was very suspicious of artists and wanted them exiled. He said "because they tended towards instability of the community." Should we follow that model of Plato as well? [Laughter.]

Ms. STIMPSON. Well, Congressman Yates——

Mr. YATES. Oh, this is a humanities hearing.

Ms. STIMPSON. Let me say that all great minds make mistakes. I think that was what this was. [Laughter.]

Mr. YATES. Well, thank you.

[The prepared statement of Ms. Stimpson follows:]

TESTIMONY

TO THE SUBCOMMITTEE ON INTERIOR AND RELATED AGENCIES
COMMITTEE ON APPROPRIATIONS
HOUSE OF REPRESENTATIVES

THE HONORABLE SIDNEY R. YATES, CHAIR

PRESENTED ON BEHALF OF THE NATIONAL HUMANITIES ALLIANCE

Catharine R. Stimpson

University Professor

Dean, Graduate School

Rutgers University, New Brunswick
New Jersey

3 May 1990

Mr. Chairman and Members of the Subcommittee,

I am Catharine R. Stimpson, University Professor at Rutgers, The State University of New Jersey, and Dean of the Graduate School at its New Brunswick campus. I am currently president of the Modern Language Association. In the past, I have served as chair of the New York State Council for the Humanities and as vice president of the Federation of State Humanities Councils. Today I am happy to testify before you and to represent the National Humanities Alliance. Perhaps the most capacious umbrella organization for the humanities in the United States, the Alliance includes over sixty scholarly and professional associations, organizations of museums, libraries, historical societies, institutions of higher education, state humanities councils, and other groups concerned with national policy about the humanities. (Attached is a list of NHA members.)

My subject is funding for the National Endowment for the Humanities (NEH) in Fiscal Year 1991. We urge you to award NEH the full amounts that President George Bush has requested. Each of the activities these monies are to support is consistent with the purpose of the National Foundation on the Arts and the Humanities Act of 1965. As for the amounts themselves, Aristotle once said that a virtue was the middle ground between two opposing vices. In general, these amounts occupy a middle ground between a miserliness that would starve the NEH and an abundance that might, no matter how welcome, be inappropriate in a difficult budgetary period.

Permit me now to make four notes about President Bush's request. Two are celebratory. Two are, however, more cautionary.

First, we are very pleased by the request for an increase of $1.8 million

for research programs, particularly for three programs: "Editions," readying editions of the work of historical and literary figures; "Tools," preparing such reference materials as historical and linguistic atlases, encyclopedias, and data bases; and "Access," augmenting the availability of important research collections through manuscript guides, catalogues, and bibliographies. Humanists have sought such a funding increase for nearly a decade. For these three activities are as crucial to our work as statutes to a lawyer or a camera and film to a photographer. Basic research provides the materials for humanistic inquiry, public programs, and classrooms. Imagine scholarship and teaching about language without a dictionary. Imagine scholarship and teaching about literature without an edition of the poems of William Wordsworth or an edition of the work of 19th-century African-Americans. My reference to both Wordsworth and to 19th-century African-American writing makes a point about the research in the humanities in the 1990s. Its growth is bountiful. The humanities are exploring both old and new fields, established and emerging figures, all of which deserve scholarly scrutiny.

Second, we are equally pleased by the request for $2,500,000 for Foreign Language Education in the Division of Education Programs, and we are grateful to Chairman Lynne V. Cheney for her recognition of the acute importance of foreign language teaching. As teachers and scholars concerned with communication, we are keenly aware of the economic, political, social, and cultural necessity of bridging differences among people. The health of the United States in an increasingly interdependent world depends, in part, on

citizens who can speak languages other than "United States."

Dr. Cheney has drafted a set of new guidelines for foreign language teaching projects that embody a wise analysis of how foreign language teaching is best done. Introduce a student to the cultural setting in which a native speaker uses a language. Let a student learn a language as if s/he were a part of a real context. The new guidelines also call for summer institutes for elementary and secondary school teachers in which these teachers can immerse themselves in both current research on language teaching and in a language itself; for stronger undergraduate language instruction, including teacher education programs; and for imaginative special projects, including, for example, materials about such less commonly taught languages as Japanese.

My third note is more cautionary. We are glad that the budget request increases the stipends of fellowships for individual scholars. If Congress appropriates and allocates the funds, stipends for senior fellowships would go up from $27,500 to $30,000; for summer fellowships from $3,500 to $3,750. These stipends are closer to the average language teacher's annual salary in a public institution, approximately $34,000. However, the total amount recommended for fellowships remains about the same. The inexorable logic of arithmetic tells us that increasing the amount of an individual stipend without increasing the total amount available for all fellowships means decreasing the number of individuals on stipends. NEH staff estimate that the increased stipend will reduce the number of academic year fellowships by ten to fifteen.

NEH is one of only three major sources of competitive support for

individual humanists. The others are the American Council of Learned Societies and the Guggenheim Foundation. Unfortunately, from 1988 to 1990, the Guggenheim had to reduce its number of United States and Canadian fellowships from 262 to 143. Given this situation, the loss of even ten to fifteen fellowships is significant. It means ten to fifteen less productive careers, ten to fifteen fewer serious books, ten to fifteen fewer chances to alter curricula and classrooms. We wonder what might have happened, without the NEH fellowship awarded in FY 1989, to Donald Tuzin and his project on "Gender, Religion, and Human Values in New Guinea Society" (San Diego State University, California); to Lawrence Lipking and his project on "Samuel Johnson's Moral Vision" (Northwestern University, Illinois); or Janice Carlisle and her project on "J.S. Mill and His Writing" (Tulane University, Louisiana).

Fourth and finally, we are concerned about regrant programs, the funds that NEH awards to organizations that then hold their own competitions and redistribute the money to others in smaller amounts. Typically, regrant programs take up only about 5% of the annual program budget at NEH. Typically, a participating institution receives less than $100,000 in regrant monies. Comparatively small though these sums might be, they have gone to some of our most important institutions in the humanities, which are pillars of our cultural infrastructure. They include such independent research libraries and historical societies as the American Philosophical Society and the Newberry Library; such centers for advanced study as the American Schools of Oriental Research, the Folger Shakespeare Library, and the National

Humanities Center; and such institutions that facilitate national and international scholarly work as the American Council for Learned Societies, the National Academy of Sciences, and the Social Science Research Council.

In a letter of February 2, 1816, to Joseph C. Cabell, his co-worker in establishing the University of Virginia, Thomas Jefferson articulated an overarching principle of government that might have structured the regrant program. "No, my friend," he wrote,

> the way to have good and safe government, is not to trust it all to one, but to divide it among the many, distributing to every one exactly the functions he is competent to....It is by dividing and subdividing these republics from the great national one down through all its subordinates, until it ends....by placing under every one what his own eye may superintend, that all will be done for the best.

Until 1989, the administration of NEH regrants reflected such a commitment to what we would now call, less elegantly, decentralization, pluralism, and the efficiencies that accrue when specialists handle specific, well-defined projects on site. Then, as you know, in 1989, the House Appropriations Committee found it necessary to issue a finding, which the Senate Committee endorsed, that subgranting or regranting by NEH and NEA was not authorized. Respectfully, we submit that the procedures established as a result of this finding have been unnecessary.

My fourth and last point has staked out a conservative position, i.e. if a law, institution, custom, or tradition is doing good and doing well, let it continue. Or, to put the matter more colloquially, "If it ain't broke, don't

fix it." May I take the liberty of sketching out one more conservative position? We support re-authorization of the National Foundation on the Arts and Humanities for another five years without restrictions on the content of grants or regrants. We are aware that Congress passed restrictions in the Appropriations legislation of 1990. We are most appreciative of the efforts of Congressman Yates and his colleagues who worked valiantly to ensure that any restrictive languages conformed as closely as possible to the original spirit of the National Foundation on the Arts and Humanities Act of 1965. We now urge members of this Committee to renew their efforts and have an Appropriations bill for 1991 that is free from any restrictive language.

Our urgency arises from a strong conviction. In great part because of their founding legislation, the Endowments have both done good and done well. Section 2 of the 1965 Act is a remarkable declaration of purpose that we sully at our peril. Stating that the Federal Government should support and encourage the arts and the humanities, scholarly and cultural activity, it links democracy and an educated citizenry as firmly as English grammar links a subject and a predicate in a robust sentence. This Section has the courage and common sense to fund freedom, "freedom of thought, imagination, and inquiry." Later, in Section 7 (c) (4), the Act has the reach and vision to recognize that cultural excellence and cultural diversity are companions, not cut-throat, cut-purse enemies.

One of the most interesting poets in the literary history of the United States is Edgar Lee Masters, born in Kansas in 1869, raised in Illinois. He died in 1950, only 15 years before the National Foundation for the Arts and

Humanities Act. His best-known work is Spoon River Anthology (1915), a collection of American voices. One of them is Seth Compton, who has built up a "circulating library" for Spoon River. He has "managed" it "for the good of inquiring minds." Seth wants us to read Goethe as well as Longfellow, evil as well as good, the false as well as the true. For, he muses, "...no one knows what is true/Who knows not what is false." After his death, however, the town managers vindictively sell his library "at auction on the public square." The 1965 Act is true to the larger spirit of Seth Compton. It declares that the federal government ought to help support the circulating libraries that feed inquiring minds. We hope that the Congress will neither alter nor abandon one of its most admirable creations.

Mr. YATES. At any rate, go ahead, Mr. Connor.

Mr. CONNOR. Thank you, Mr. Yates, very much.

I have a statement that really attempts to address three questions all of which are specifically targeted on the question of the research budget. One is the need for it. Secondly, is the question of the amounts. The third is, I suppose, where I have some expertise, if you can call it that. That is the actual process by which the subgranting arrangements work out and what our experience has been this past year in working with the introduced regulations of the National Endowment for the Humanities.

The need I think you're familiar with. I'll be just very succinct about it because it seems to me that what we have seen in the past year is a remarkable humanistic agenda emerging worldwide. I mean that if we want to understand what is happening in the Soviet Union, the east block, and the movements towards democracy internationally, I believe we have to put more emphasis on; the role of ideas, the role of ethnicity, the persistence of religious structures, the understanding of the role of individuals in history, and leadership—a whole set of deeply humanistic issues that I think, frankly, have been undervalued and underweighed in——

Mr. YATES. Isn't that dangerous?

Mr. CONNOR. Dangerous? It would be much more dangerous to go into the ring with one arm tied behind you.

Mr. YATES. I see. Somebody once said that the ideas are dangerous.

Mr. CONNOR. They certainly proved dangerous to some of our friends in some of the eastern countries.

Mr. YATES. Oh, yes. Go ahead.

Mr. CONNOR. Second is the question of the amounts. I guess there are really two observations that I want to make there. One, we're talking amounts for humanistic research that if you put the matching funds in together with the regular appropriated funds, a couple of years ago we were talking roughly a $20 million total. The new figure would be, of course, a welcome increase over that. That amount, if you want to get the whole picture, has to be combined with what other sources produce. In principle, all the sources are major private foundations.

It was about a year ago when Bill Bowen of the Mellon Foundation testified before this committee. He pointed out that the 30 largest foundations were producing something like $6 million for research in the humanities. You put the two of those together, and you're talking $30 million. I called up our nearest neighbor in the Research Triangle Park—Boz Volkem—and I said, "What did you spend on R&D last year?"—$300 million. I checked the Monsano report—$598 million.

I walked in here and saw a laser machine up above on the display. It is the Star Wars display on the upper floor here. I said, "What do you want for one of those machines?" He said, "$300 million." I said, "I'd take one of those." We could convert it in a very useful way for what I think are pressing needs. I'm not trying to bash research in other areas, but I just think the discrepancy is so great.

In North Carolina, National Institute of Health makes grants totaling $209 million. We're the principal national center for research in the humanities. Our total budget is $2 million.

Mr. YATES. Well, you must look with some envy on the budget for the National Science Foundation, which this year had an increase over last year of $83 million. $280 million was the increase? What was the $83 million? Oh, sorry about that.

Mr. CONNOR. We'd split the difference with them.

Mr. YATES. No. I was wrong. The increase is $280 million, which is $83 million, I think, over—we'll carry this on.

Mr. CONNOR. Okay.

Mr. YATES. I join in with you. Humanities should keep company with science. Science without humanities, I think, is kind of a lopsided advance.

Mr. CONNOR. Our chairman of our board, Bob Hollander, made what I think is probably a back-of-the-envelope calculation of total support for science and technology in the budget and came up with $9 billion, and then put the total support that we can phrase in the Federal budget for humanistic research up to one-third of 1 percent, if I can do my mathematics correctly.

Mr. YATES. Is mathematics considered to be a humanistic discipline?

Mr. CONNOR. Not in the normal categorization, but I think our good friend Plato would have considered it so.

Mr. YATES. Well, I have mixed feelings about Plato. [Laughter.] Some of it is Greek to me. [Laughter.]

Mr. CONNOR. All as Hellenist, that is very good news.

A final point I just want to make concerns the actual procedure of the restrictions on the subgrants that were introduced a year ago.

Mr. YATES. You agree with Professor Katz on it?

Mr. CONNOR. I do, indeed. I think the NEH staff tried very hard to make it noncumbersome for us. We appreciate that. Nonetheless, it is difficult. In my view, it is an invitation to long-term abuse of power, particularly the practice of——

Mr. YATES. One of the reasons for doing it, of course, and you're down in North Carolina, was the SECCA exhibit with Serrano. You meet emergencies with drastic methods I think. Again, as I indicated, I thought that there was no statutory authority for it. Regardless of that, it will be up for consideration again. Who knows? Perhaps we'll be able to change it in some respects. Can you achieve any method of control over it without giving you total absence of central authority?

Mr. CONNOR. I've tried to address that in the last page or two of my statement. I believe that there are good ways of oversight.

Mr. YATES. That is in your statement?

Mr. CONNOR. Yes.

Mr. YATES. I'll read it.

Mr. CONNOR. Basically, it is an analogy to what private foundations do. I think there are ways in which you can put some clear restraints and structures in that will work and will not be intrusive in the way that we have worried about the past year.

Mr. YATES. Okay. Thank you. Thank you very much.

Ms. STIMPSON. Thank you.

Mr. CONNOR. Thank you.
Mr. YATES. Thanks for coming in.
[The prepared statement of Mr. Connor follows:]

TESTIMONY

TO THE INTERIOR AND RELATED AGENCIES SUBCOMMITTEE
OF THE COMMITTEE ON APPROPRIATIONS
OF THE UNITED STATES HOUSE OF REPRESENTATIVES

ON BEHALF OF THE NATIONAL HUMANITIES ALLIANCE

W. ROBERT CONNOR

PRESIDENT AND DIRECTOR
THE NATICNAL HUMANITIES CENTER

MAY 3RD, 1990

MR. CHAIRMAN AND MEMBERS OF THE COMMITTEE:

It is a pleasure to testify before you today on behalf of the National Humanities Alliance and its membership of more than sixty scholarly professional associations and institutions, organizations of museums, libraries, historic societies and state humanities councils and others concerned with national policies affecting the humanities. (A list of NHA members is appended).

My name is W. Robert Connor and I am now President and Director of the National Humanities Center, in the Research Triangle Park in North Carolina, having served as Professor of Classics and Chairman of the Council of the Humanities at Princeton University from 1982 to 1989.

Other witnesses will speak in more detail, I am sure, about the overall budget of the National Endowment for the Humanities and its importance for strengthening education, our awareness of the richness and diversity of American cultural life, our understanding of foreign cultures and for the preservation of the American cultural heritage. The National Endowment for the Humanities since its inception has done a great deal to enrich our lives and understanding and there is every reason to feel confident in its ability to do so at an even higher level in the future. With your permission in the time allotted to me I would like to focus on the research supported by the NEH, first analyzing its importance in our current world situation, then describing briefly the way in which NEH funds are used at an institution such as the National Humanities Center and finally addressing the concern for accountability and supervision of NEH "sub- grants".

Humanistic Research in the context of our current world situation: The surprising and rapidly developing events of the past year, not only in the countries of the former East Bloc but in Asia, Africa and the hemisphere in which we live, have underlined the importance of understanding the humanistic dimension of our current world situation. I mean by this more than the usual observations about the importance of understanding foreign cultures and our own, and the need for strengthening education across the board and for larger numbers of specialists in foreign languages and area studies. These are pressing needs, as is the need to invigorate our research and teaching in history, literature, philosophy and the arts. But the events of recent months have brought special urgency to the strengthening of the humanities in American life, for the changes we have witnessed cannot be properly understood in the categories upon which we have relied so heavily. No one would underestimate the importance of economic, geo-political and military factors in these events, but another set of concerns have shaped the way in which these factors have operated. The issues of ethnicity and national feeling, the significance of religion and religious institutions, the role of the individual and of leadership at every level of society have helped shape the course of events and will clearly be of great importance in the emergence of a new world order. These are deeply humanistic issues, and grievously neglected ones in much of the discussion that I read about our current situation.

A humanistic perspective, then, is imperative if we are to respond effectively to these dramatic changes. To approach such change without an awareness of history and its ironies, or of the deeply imbedded cultural patterns, without ears tuned to the nuance of language and the appeal of symbols is, in my opinion, folly. Yet the effort allocated to these concerns is minute in comparison to that directed toward narrowly economic, geo-political and military analyses.

The events of recent months are an eloquent reminder as well of the power of ideas and of language. Vaclav Havel has expressed those centrally humanistic concerns more eloquently than any one else I know:

> ... those malleable, humiliated, cynical citizens of Czechoslovakia, who seemingly believed in nothing, found the tremendous strength ro cast off the totalitarian system within a few weeks in an entirely peaceful and dignified manner. Humanistic and democratic tradition slept on after all somewhere in the unconscious of our nation.

Given the importance of these humanistic factors in world events, it is not surprising that we see a playwright as President of Czechoslovakia, a novelist taking a prominent role in Peruvian politics, a professor of music attempting to steer Lithuania toward freedom, and a graduate of the Philosophy faculty of the State University of Moscow in charge of the Soviet Union. Whatever the success of these individuals may be, and whatever our reactions to their policies, we have been reminded by their words and deeds of the persistent importance of the humanistic factors in international affairs.

Even more important, we have seen the power of ideas in international affairs, not least the demand for freedom in political, economic and personal life and the struggle to adapt democratic tradition to radically different cultural, economic and social circumstances. Has there ever been a moment when it was more important to strengthen the study of democratic institutions, to examine more closely the precedents for democracy in early times, the circumstances that led to the development of a democratic system in ancient Greece, the transformation of it over time and in different settings, the grand philosophical tradition concerning democratic theory, and the historical experiences of states that have made democracies work and those that have failed? This is surely the moment to join in a common effort with honest thinkers throughout the world to understand what it means to live in a "civil society" and how such societies can be achieved and sustained.

Increasingly we are recognizing that economic, military and technological factors. do not operate in isolation from the memory of past events, the ties to region, ethnic groups and religion beliefs and deep rooted cultural patterns and values. These are central concerns for the humanities and the related social sciences, and need to be better understood. Those who concentrate on so-called "hard" factors sometimes dismiss these issues as "peripheral" -- as if "peripheral" meant unimportant.

Any society needs peripheral vision for survival. Indeed, I believe it is time to ask whether sufficient attention has been given to humanistic concerns in our thinking about foreign affairs and in the education of our policy

makers and our citizenry. Were we not taken off guard, for example, in Lithuania by underestimating the power of nationalist feeling and of ideas of autonomy, freedom and democracy?

These humanistic factors need to be better understood, as do the factors shaping our own pluralistic society. I was delighted to learn that the request this committee has before it contains a significant increase for the research budget of the National Endowment for the Humanities. The total funding for the humanities in the United States is relatively small. At most five percent of all gifts from the large private foundations is devoted to the humanities in general. Humanistic research encounters an even more difficult funding situation. This can be seen most clearly by examining the two principal sources (excluding direct grants to their faculty members from colleges and universities) for humanistic research -- the NEH research budget and grants from major private foundations. A study presented to this subcommittee last year by President William G. Bowen of the Andrew W. Mellon foundation showed that in 1986 the NEH research budget (including Treasury, i.e. matching funds) was just under $21,000,000 and grants for humanistic research from the thirty largest private foundations totalled approximately $6,770,000. To set these figures into context:

--Our nearest neighbor in the Research Triangle Park, the Burroughs Wellcome company, spent approximately $300,000,000 on research and development activities in the last fiscal year. Total NEH spending on research was less than the spending of this one major pharmaceutical company.

--Total Federal support for science and technology in a recent year has been estimated at approximately 9 billion dollars. All research related activities in the NEH budget in the comparable year (including fellowship funds etc.) totalled approximately one third of one percent of federal research support for science and technology.

--In North Carolina alone the National Institute of Health made FY 1989 grants totalling $209,194,000. NEH grants to our institution, the most broadly based national center for research in the humanities, were less than two tenths of one percent of the spending of this one agency in our state.

Private sources of support cannot make up for federal funds in this area. The ratio between NEH support and that from the major private foundations underlines the importance of the NEH contribution to humanistic research. Although in the past four years the NEH research budget had increased by approximately 1% per year, the ratio to major foundation funding has probably remained roughly constant -- by a ratio greater than three to one research in the humanities depends upon the National Endowment for the Humanities. The full effect of NEH research funding, however, is only evident if we look more closely at the way in which some of those funds are used. In the so called "sub-granting" institutions NEH research dollars create an important multiplier effect, which I would now like briefly to descibe.

Multiplier Effect in NEH Research Dollars: In a typical recent year out of the NEH research budget of approximately $22,000,000 -- roughly 75% direct appropriation and 25% Treasury funds for matching -- 1.5 million (or 7%) would to centers for advanced study such as the one I head in North Carolina. Our

procedures are comparable to most of the other dozen and a half recipients of such funds. Before we receive any of these funds we must "match" them from private sources. In our case we raised $122,000 to qualify for an NEH grant of $249,000. We then used a rigorous process of peer review to select 38 fellows out of a pool of over 500 applicants. Of these eleven received NEH fellowships under the "sub-granting" program. The cost to the NEH is an average of a little over $22,000 per fellow.

These fellows, from a wide variety of American institutions and academic disciplines, typically spend an academic year in residence at our Center in the Research Triangle Park. We provided them with office space, library support, manuscript preparation services, assistance in finding housing and relocating in the area and many other services. All this required additional fund raising since not one penny of the NEH sub-granting funds can be used to provide research support, meet the core operating costs of the institution or cover "overhead" costs.

The absence of NEH support for the core operations of the institution contrasts sharply with the practice of the NSF and most other governmental agencies in meeting the audited costs of the research they fund. Research in the humanities thus suffers both from a low level of overall funding and the constant need to raise private funds for "matching", research services and the basic costs of heating, lighting and mainatining buildings.

During their fellowship year our fellows participate in seminars addressing topics of central concern to the humanities and related social sciences, discussed and exchanged their ideas in formal and informal settings, and reached out to colleagues in local colleges and universities and to the community through public lectures and other events. Each fellow also discussed his or her research in a broadcast over our radio program **Soundings**, a half hour public affairs program that reaches over a quarter million listeners each week. Finally over time we will go back to the fellows who have been in residence at our Center and ask some of them to lead our summer institutes for high school teachers or participate in other public programs.

The effects of an NEH subgrant to an institution such as ours is much greater than might appear from looking only at the dollar amount.

The pattern at the NHC is similar, but not identical to that in the other centers for advanced study that receive NEH research funds. These include the Institute for Advanced Study in Princeton and the Center for Advanced Study in the Behavioral Sciences in Palo Alto California and other more specialized institutions throughout the country. Although the total NEH funds granted to these centers are a minority of their total budgets (in our case 23.4% of our current year revenues), they are crucial to the strength and quality of the major research institutions in the humanities.

The Center I head is now in its twelfth year of operation. As a relatively young private institution it has to work hard to find the resources that will assure our continued strength and quality. The distinctive excellence of American higher education, we believe, depends in large measure on the growth of autonomous, independent institutions with a committment to excellence. Local universities, North Carolina and national corporations, private foundations and individuals are helping us meet our annual operating costs,

support additional fellows and accumulate a modest endowment. NEH support helps us sustain our quality as we gain the resources for long term excellence. The continued support of the NEH is essential to us.

Supervision and accountability among the "sub-granting" institutions: Over the past year the supervision of these so-called "subgrants" has been a matter of considerable concern to all who are committed to high quality research in the humanities. Following the recommendations of this subcommittee last year the Chairman of the NEH, Lynne Cheney, instituted procedures requiring that centers such as ours submit the dossiers of the candidates to whom we propose to award NEH fellowships to Washington for review before any award was made. The procedures also envisioned the sending of NEH observers to attend the final stage of the fellowship selection process. Our Center has complied with these procedures this year but I must report that they are cumbersome and a cause for considerable concern. It is not possible for us to sort out in advance the applicants who are most appropriate for NEH support from those who might receive support from other sources. The schedule is a tight one and the additional stage of submitting dossiers for review in Washington is time-consuming, despite the exceptional efforts of ther NEH staff to review them as quickly as possible. Given the tight NEH budget for research, one must wonder whether visits to selection committee meetings were an efficient use of limited staff time and travel funds.

There are wider concerns as well. The Board of Trustees of the National Humanities Center, a group that has included several university presidents, CEO's of major corporations, two former Attorneys General of the United States and many leaders of higher education, rigorously supervises our fellowship program. The Board is strongly committed to high quality, professional standards of selection, strict accountability and the integrity of the fellowship program. In early April during a special session devoted to the new NEH procedures the Board made a careful review of the situation and concluded that such procedures were unnecessary. To the best of our knowledge there has never been a significant problem in the administration of the NEH funds entrusted to these "sub-granting" Centers. The Board also doubted the appropriateness of such intrusion into the life of a private institution. It seemed anomalous to several members of the Board that these cumbersome new procedures should be applied to Centers such as ours while there have been no changes in the supervision of state humanities councils.

Some members of the Board also feared that over the long term there is a potential for abuse through the presence of government observers in the selection of fellows awarded by a private institution. We have the highest confidence in the current staff and leadership of the NEH but believe that we should guard against the chance that under other circumstances the presence of a governmental observer might have a chilling effect on the selection process or result in other unintended problems. We believe that proper accountability can be achieved by simpler procedures.

For these reasons the National Humanities Center welcomes Mrs. Cheney's statements before the Education, Arts and Humanities Subcommittee of the Senate Committee of Labor and Human Resources on the fifth of April in which she noted that the procedures instituted last summer have imposed a heavy burden both on the NEH and on the sub-granting institutions. We support her call for explicit authority to enter into sub-granting arrangements and for

simplification of the oversight procedures. We believe the steps instituted last summer are inappropriate and go far beyond what is necessary to make sure that these funds are being properly used. Major private sources of support do not normally ask, and should not be allowed, to have an observer present during the selection of recipients of fellowships which are paid for by their generosity. The potential for abuse in such circumstances is evident. We urge this committee to recognize the need for the NEH to be granted authority to make sub-grants under procedures that are consistent with those used by the major private foundations:

1. thorough scrutiny of the quality, selection policies and leadership of the institution before a grant is made,
2. detailed annual reporting by that institution of how the grant has been used, and
3. comprehensive review at the end of each grant period.

These procedures would, in my opinion, ensure strict accountability and proper procedures without the delays, difficulties and expense that the current procedures have imposed, and without the long term potential of inappropriate intrusions into the life of private institutions.

Mr. Chairman, thank you for allowing me to testify and for the exceptional leadership you have provided in strengthening higher education and in maintaining the quality and integrity of research in the humanities.

Mr. YATES. Panel 2, preservation and conservation in the humanities? Hi, Mr. Govan and Mr. Shultz. Are you Mr. Govan?

Mr. GOVAN. I am, Mr. Yates.

Mr. YATES. And you are Mr. Shultz?

Mr. SHULTZ. I am.

Mr. YATES. We're delighted to have you.

Mr. GOVAN. Thank you. We're delighted to be here.

Mr. YATES. Both of your statements may go into the record at this point.

[The prepared statements of Mr. Govan and Mr. Shultz follow:]

Statement of James Govan

University Librarian, University of North Carolina

Chapel Hill

Speaking on behalf of

Association of Research Libraries

Commission on Preservation and Access

and

National Humanities Alliance

on the Fiscal Year 1991 Appropriation for

the National Endowment for the Humanities

Before the Subcommittee on the Interior and Related Agencies

Committee on Appropriations

U. S. House of Representatives

May 3, 1990

My name is James Govan, and I am University Librarian at the University of North Carolina at Chapel Hill. Thank you for the opportunity to testify today in support of the National Endowment for the Humanities' Fiscal Year 1991 appropriations, on behalf of the Association of Research Libraries, the Commission on Preservation and Access, and the National Humanities Alliance. As a past president of the Association of Research Libraries, a former member of its Preservation Committee, and currently a member of the board of the Commission on Preservation and Access, I have been actively involved in the preservation effort for many years.

**Role of the National Endowment for the Humanities**

NEH's leadership in establishing an Office of Preservation in 1985 and the substantial expansion of that program with the support of the Appropriations Subcommittee in 1988 has generated a momentum in this country that has stimulated similar activities around the world. The past several years of accomplishment under the superb leadership of the Chairman, Lynne Cheney, and the Director of the Office of Preservation, George Farr, have demonstrated the singular capacity of the NEH to administer an effective national program crucial to the health and vitality of the humanities in our society.

In this regard, the NEH has done far more than provide funds for preserving brittle books. It has served as a forum for discussing, developing, and evaluating strategies and collaborative mechanisms for a decentralized program activity; it has stimulated the creation of new education and training programs; it has encouraged the formulation and maintenance of standards; and it has provided the necessary impetus for institutionalizing preservation operations in local institutions.

**Accomplishments to Date**

The deterioration of printed materials is one of the most serious crises confronting research libraries. The NEH initiative to preserve embrittled books has forged a new and dynamic partnership between the nation's major research libraries, the federal government, and the scholars and others who use them. The projects funded during the past two years illustrate the rich diversity and broad subject scope of the collections that have been targeted for preservation microfilming:

* 9,000 volumes of pre-Soviet law at Harvard University;
* 4,350 volumes of the history of technology at the University of Chicago
* 4,300 volumes of Western Americana at the University of California, Berkeley
* 25,400 volumes of American history at the New York Public Library

* 18,000 volumes of European history at Yale University
* 1,800 volumes of Chinese history at Columbia University

NEH funding has enhanced efforts to define processes for selecting materials for preservation. As institutions prepare grant proposals, priorities must be established based on collection strengths. Participating libraries report that the availability of NEH funding has stimulated the systematic assessment of preservation needs, aided in establishing a university-wide process for identifying materials with national intellectual significance and at highest risk, and resulted in the development of new and more sophisticated long-range plans for comprehensive preservation activity. In addition, because of resulting coverage by local and national news media, the NEH grant funding has enabled the library community to attract the attention of university administrators, scholars, and the general public to the severity of the preservation issues.

Libraries participating in the NEH program report that the availability of NEH funds on a regular, sustained basis has significantly improved their capacity to strengthen and operate comprehensive in-house preservation programs. They cite the new emphasis on production, adherence to national standards, staff training, the upgrading and expansion of facilities, and timely cataloging of microforms -- activities all stimulated by NEH funding. According to statistics assembled by the Association of

Research Libraries, ARL member libraries in the United States and Canada spent more than $62 million on preservation activities in fiscal year 1989. Under the NEH grants, microfilming projects are swift-paced and complex, and meeting goals and deadlines is a challenge. More efficient approaches to microfilming operations have had a beneficial effect on the management of related preservation activities. On a fundamental level, the NEH program has had a substantial multiplier effect.

Libraries' collective experiences highlight substantial accomplishments to date. Both public and private institutions have made enormous contributions to the preservation effort through coordinated action. Momentum is building. We therefore urge the restoration of the proposed $800,000 cut in federal funding for the National Endowment for the Humanities' Office of Preservation. The Congress has funded the first two phases of a carefully developed plan to ensure that the information contained in 3 million books is not lost to both contemporary and future researchers and scholars. That plan is at risk. If the task is to be accomplished, support must be consistent. We are at a critical juncture in the development of a broad-based national preservation effort. In tooling up our research libraries to meet projected production levels, based on anticipated NEH and local funding, research institutions have made major investments in staff, space, and equipment. The economic benefits of that expansion, accomplished at the expense of other pressing

priorities in our universities today, will be lost if the partnership falters.

We believe that the original NEH capability plan, which projected budget requirements for five years beginning FY89, was carefully estimated to sustain and strengthen the nation's burgeoning preservation program, a program which today serves as an international model and holds enormous promise for protecting our cultural and historical heritage. In urging support for the NEH Office of Preservation at proposed levels, the research library community pledges, for their part, to maintain their efforts in this essential partnership.

Our primary priority must be the continuing support of the Brittle Books initiative. I say that as the director of a library which does not possess one of the comprehensive collections of the nation and thus does not participate in NEH's program for preservation microfilming. I should hasten to say, however, that we benefit greatly from the program both as citizens vitally interested in the protection of the national heritage and as professionals equally interested in the acquisition on film of collections previously unavailable. We are indebted to the Congress for the existence of the program, as are our peer institutions, and to the libraries that are incurring the costs and other burdens of direct participation in

the program. One of the program's effects is the significant enrichment of research collections across the country.

**Proposed Addition to the Budget**

In earlier testimony, we indicated our estimates were as well-documented as possible pending actual experience. As we have entered into this massive coordinated program, we have discovered that the financial burden on participating institutions is greater than anticipated. At the same time that libraries are seeking significant local support to absorb new costs, universities are beleaguered by competing demands including the need to increase support for student aid, faculty salary competitiveness, reinstrumentation of scientific laboratories, and scientific and technological research.

As a consequence of large microfilming projects, the small repair budgets of the participating institutions are being diverted to cover instances of unanticipated damage in the filming process to materials seriously embrittled but not yet crumbling. These volumes, considered of important intellectual value to the local instructional and research programs, can, with inexpensive minor repairs, survive for a limited number of local uses. Scarce local funds are being diverted from routine repairs of the heavily-used instructional collection. As a result, those institutions making a contribution to the national effort are, in

effect, being forced to skew their local priorities in favor of the national effort.

As a means of balancing the priorities of local and national needs and of contemporary and future scholarship, and to provide an incentive to participating institutions to increase their microfilming operations for the benefit of the nation, we propose a 10% addition to the microfilming budget, which is projected for $9 million. These additional funds would be administered by NEH as a pro-rated percentage of up to 10% of actual microfilming costs for use in repairing materials damaged in the filming process or for stabilizing illustrated texts pending the availability of appropriate technologies. This small additional investment would serve not only as an incentive to expand our microfilming efforts but would ensure the balanced development of repair programs that both meet institutional needs and the demands created by participation in the national effort. A large proportion of preservation costs are consumed by labor-intensive handling of artifacts. In the course of a massive microfilming project, as books are handled and problems identified, local funds can be used to make appropriate repairs for the institutional collection while unanticipated costs incurred by participating in the national effort can be supported with federal funds.

To summarize our key points, Mr. Chairman, we urge first and foremost that the $800,000 cut in the NEH budget be restored to reflect NEH's original five-year plan, and second, that funds for NEH's preservation filming initiatives be increased by $900,000 for a total of $1.7 million in new funding for FY 91. We also support the continued development of the National Heritage Preservation Program.

Future Challenges

The reformatting of brittle books is but one, if the most urgent, segment of a comprehensive preservation program. The emerging effectiveness of the NEH brittle books program now enables us to move on to developing a companion strategy for addressing the overwhelming preservation problems faced by the nation's archives. Although there are many similarities in preservation policies and practices for library and archival collections, the enormous impact of the use of acidic paper on our literary, historical and governmental archives must be confronted. In addition to the sheer volume and continuing rapid growth of public and private records, the increasing use of digital technology by government agencies is forcing a re-assessment of policies developed for the storage and dissemination of printed materials. New approaches to issues of appraisal, retention, access mechanisms, and the archival properties of non-paper formats must be developed in a coordinated context, linking government, corporate, religious,

manuscript and academic repositories. Perhaps the most striking difference between book collections and archival collections of textual materials is that a large proportion of archival documents, other than duplicative government records, are unique and not amenable to cooperative selection and microfilming projects in the same manner as brittle books. A nationally standardized bibliographic control system has only recently been developed for archival materials, and since most archival collections include photographs, artifacts, maps, and other cultural records in addition to paper documents, the box has served as the primary means of access and retrieval. Consequently, the process of reformatting must be accompanied by new access mechanisms and retrieval systems at additional cost.

While NEH has provided essential support for preservation planning and education for archivists, the greater challenge is on the horizon. The archival community is in the process of developing strategies for stimulating and coordinating local, state, and federal funding to support a coordinated and affordable preservation program in the national interest.

**Concurrent Activities**

There has been considerable progress on the paper front. Because of the conversion of major paper mills to the alkaline process, a wide range of alkaline papers are readily available at comparable cost to the acid stock traditionally used for books.

The combined efforts of librarians, authors, and the United States Congress to persuade major American publishers to use alkaline paper for publications of enduring value have achieved notable success. The development of environmentally safe, reliable mass deacidification processes continues to promise a potential remedy for the millions of acidic, but not yet brittle, volumes in libraries around the world. The library community is also exploring, in partnership with technology corporations, the promising potential of digital storage media for archival purposes as well as strategies for the preservation of knowledge on magnetic tape, video and audio disks, photographs, computer tape, and other non-book media.

**Conclusion**

The National Endowment for the Humanities has led the initiative to preserve knowledge on an international scale. The concerned action of the American government to insure unimpeded access to our intellectual heritage has stimulated a remarkable range of activities and renewed interest in cooperative efforts in countries around the world. In a recent letter to the Commission on Preservation and Access, a librarian at the Deutsche Bucherei in Leipzig, East Germany, asked for a copy of the film, **SLOW FIRES**, produced in 1986 with the support of the National Endowment for the Humanities. The librarian wrote that "the destruction of our national heritage was a tabu topic within the last 40 years. . . . This ought to change now and we want to

do something to make the state of our library materials known to everybody. Hoping for your help." Unfettered access to information, and particularly to the history of our civilization, is a hallmark of the free society. On behalf of the Association of Research Libraries, the Commission on Preservation and Access, and the National Humanities Alliance, I urge your support for the proposed appropriations to strengthen and sustain the vital preservation program of the National Endowment for the Humanities.

TESTIMONY OF

Richard C. Shultz
President and Director
Rochester Museum and Science Center
Rochester, New York

Before the

Subcommittee on
Interior and Related Agencies

of the

Appropriations Committee

of the

House of Representatives

May 3, 1990

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Permanence of Paper, Z39.48-1984

Mr. Chairman, I would like to begin by thanking you and the other members of the committee for your leadership in establishing the National Heritage Preservation Program as part of the current budget for the National Endowment for the Humanities. Your understanding of the pressing need for the conservation of collections of material culture provided the necessary spur to ensure federal support for this vital area.

I am happy to note that, following this subcommittee's action last year, the President has now requested $4.2 million for the National Heritage Preservation Program in FY 1991, which would continue the program at the level endorsed by the Congress for FY 1990. I also want to commend the National Endowment for the Humanities for the enthusiasm and speed with which the agency has implemented guidelines and set up the necessary panel review process so that the first round of grants will be awarded in a timely fashion.

The National Heritage Preservation Program (NHPP) responds to what long has been identified as one of the highest priorities in the conservation field: helping institutions such as museums and universities stabilize their collections of material culture. "Material culture" itself can be defined as the tangible objects of a given society, whether from prehistoric or modern times, that reflect the ideas and activities of its people. Such collections may include all objects used by, made by or resulting from the use of a society and can be composed of both the cultural and natural materials of the human environment. These objects form an integral part of the record of civilization. Together with written documents contained in our libraries and archives, they provide the basis for continued learning and enjoyment on the part of scholars, curators and the general public.

Testimony submitted to this subcommittee last year by the National Institute for the Conservation of Cultural Property recommended that the National Heritage Preservation Program be established to respond to the conservation needs of

collections of material culture with a priority for archaeological and ethnographic materials by providing matching support grants for:

— security, fire prevention, climate control and lighting systems;
— renovation of storage space and acquisition of storage equipment and supplies;

— hardware and software computer costs and photography of objects for cataloguing and documentation;
— pest control equipment;
— installation or renovation of conservation laboratories;
— personnel to implement and oversee these improvements; and
— training programs for conservators and collections care technicians.

These are not glamorous subjects and by their very nature, unlikely to attract private contributions or support from state and local government without an incentive such as the NHPP. The construction of a new gallery or the acquisition of a rare artifact is more likely to draw financial support than the renovation of storage space, for example. But such conservation needs must be met if our collections are to be preserved for present and future generations.

There is an overwhelming consensus of professional opinion supporting the goals of NHPP. The National Science Foundation sponsored *Systematic Research Collections in Anthropology: An Irreplaceable National Resource* by Richard Ford in 1977; this publication first highlighted this important need. In 1984,the NEH and Institute of Museum Services provided support to the American Association of Museums for two important projects. *Caring for Collections: Strategies for Conservation, Maintenance and Documentation* enumerated priorities and strategies for addressing the needs of collections. Under the leadership of this committee, IMS's study *Collections Management, Maintenance and Conservation* was the first comprehensive survey of museum collections.

Also in 1984, the National Institute for the Conservation of Cultural Property published two seminal reports, *Ethnographic and Archaeological Conservation in the United States* and *A Suggested Curriculum for Training in Ethnographic and Archaeological Conservation*. These reports indentified the conservation needs of collections of material culture and found the two most important priorities to be:

— stabilizating these collections against active decomposition; and,
— providing specialized training for [1] professional staff members of institutions that own such collections in techniques of preventive care and maintenance; and [2] professional conservators who work in this area.

And as you know, Mr. Chairman, at your request, the Museum Program of the National Endowment for the Arts convened a meeting of art conservators and museum directors to discuss the principal needs of the conservation field and to establish priorities for the future. At a meeting held on August 9, 1989 the group found that the primary need is the preservation of major collections of ethnographic and archaeological materials by enhancing the environment in which they are exhibited and stored through appropriate climate and light control, proper storage and security. Second, we must train conservators in the field of ethnographic and archaeological materials.

If I may, Mr. Chairman, I'd like to discuss these areas in greater detail.

STORAGE, SECURITY, CLIMATE AND LIGHT CONTROL

Proper storage is imperative to maintaining collections of material culture. In most museums, these facilities are in appalling condition. Frequently, they are simply extra rooms or hallways that have been turned into storage areas because no other space is available. Objects are often directly exposed to the deteriorating effects of unfiltered sunlight, insects and larvae, mildew, fluctuating temperature and humidity and dust or other air pollutants. Unexposed objects are frequently wrapped in newspaper or stored in cardboard boxes whose acidic qualities hasten decomposition. Even wooden shelves and boxes often release harmful chemicals that accelerate deterioration.

Another major storage problem is the common practice of compacting: baskets are nested, pots are stacked, textiles are folded one on top of another. In the process, fibers warp, weaving stretches or breaks and pottery chips or fractures. Further damage occurs when human hands must plow through piles of objects or reach between stacks of artifacts to find a given object. When shelves, boxes or stacks are improperly labeled, even more objects are subject to damage from handling.

Collections should be completely inventoried, cross-referenced, and the location of each object in storage accurately noted. Storage areas should be efficiently designed for quick retrieval with minimal disturbance to neighboring objects. Adjacent research space should exist to minimize the inefficient and potentially dangerous process of transferring artifacts to areas where they may be more carefully studied. Climate control must be extended beyond the exhibition

space into storage areas. An object that has survived for millennia in the desert sands can be destroyed in the space of just a few years in a damp basement.

Collections of material culture call for modern and often complex systems of climate control. Take, for instance, a collection of Native American artifacts which might include costumes made of delicate feathers, durable pottery, woven blankets, painted wooden vessels and fur clothing. Other objects in the collection probably include perishable items such as skin, hides or bone. Each of these materials has its own needs in terms of climate control, even though they may all be housed in a few rooms or in the same museum gallery. An adequate system must protect each of these objects while compensating for their very different, and often conflicting, climate control requirements.

Many collections of material culture are housed in old buildings not originally designed as museums. While they may be of historic value in and of themselves, such structures often require renovation and modernization to protect their collections. In addition to inadequate or no climate control, the lighting systems in older buildings often pose dangers of destruction. Natural light sources such as windows and skylights are the chief culprits. Replacing the existing glass with glazed panes or screens that filter the damaging ultra-violet rays of the sun is effective protection for delicate objects and specimens. Even too much artificial light (incandescent or fluorescent) can damage collections by fading textiles and oil paintings, weakening canvas supports, promoting "mat burn" on paper and hastening the destruction of ethnographic items made of natural materials.

Finally, Mr. Chairman, it takes a tragedy as has just happened at the Isabella Stewart Gardner Museum in Boston to remind us of the importance of museum security. While we normally assume that such thefts occur only in art museums, no category of objects remains immune. Items of archaeological and ethnographic importance are now also sought by art collectors. For example, a kylix, an ancient Greek drinking cup, made of the famous black and red pottery, can commnand a price as high as $1 million.

Proper documentation should be among the first steps taken to safeguard a collection. It is essential that objects be well described and photographed. If a theft occurs, a detailed description can then be circulated to law enforcement

agencies as well as collectors and galleries that might unwittingly acquire a stolen object. While the paintings taken from the Gardner cannot be sold on the open market, the same protection of notoriety might not be applied to that Grecian kylix of which I just spoke. And should such an object be discovered and become a case for litigation, proper documentation is essential to its recovery. In addition, physical security (alarms, lighting, independent key systems) and proper training of security guards are essential to protecting our nation's treasures.

TRAINING TO IMPROVE COLLECTIONS CARE

The second critical area of need is support for the training of conservators of archaeological and ethnographic materials and for specialists in preventive care. The philosophy and practice of preserving such collections should reflect the fundamental value of the objects as cultural documents and their potential use for scientific research. The methods of treatment often differ from the traditional approach to conservation as it has been applied to paintings and other works of artistic or historical significance. Collections of art are often restored to their original appearance to display their aesthetic value and the artist's intent. Restoration treatments may also be appropriate for some historical objects which call for returning them to the appearance of a certain time. In some cases, articles of material culture may require similar restoration for exhibition purposes.

However, for the most part, the conservation needs of material culture collections should take into account the fact that the articles are valuable scholarly reference material. During conservation treatment, all evidence that may aid in reconstructing the original context and history of the artifact must be preserved, or at least recorded, since alteration of this documentary evidence through over-cleaning or inappropriate restoration interferes with future interpretation and research. As you can see, Mr. Chairman, this calls for highly specialized training which must foster an approach to the artifact's original function, its subsequent cultural modification, and its value for future study.

Treating individual objects has traditionally been the focus in museum conservation. Training programs have responded by providing specialized "medical school" instruction, educating "surgeons." However, highly trained conservators spend much of their time dealing with collections care needs in

their museums that could be accomplished by others with less training. In museums with no conservators, these needs are not even being addressed. It is critical that training be provided to museum technicians who would serve as "paramedics" or "nurses" and would know when to call in a professional conservator.

*Caring for Collections: Strategies for Conservation, Maintenance and Documentation* noted that "the first step in caring for collections is the proper maintenance of their environments in storage and on exhibition." This report recommended training paraprofessional collections care technicians as a primary goal. The report also stated that these technicians could "handle the lowest levels of conservation—routine collections maintenance activities normally either completely neglected or done by conservators—freeing the professional conservator to carry out activities that require special expertise and training."

In response to these recommendations, in 1985, the Bay Foundation committed more than $500,000 to the Pilot Collections Care Training Program, administered by NIC. The curriculum focused on anthropology, art, history and natural history collections and was designed to provide comprehensive training in collections care and maintenance. With the result of these pilot programs now in hand, the field is in a position to initiate ongoing training programs. Matching federal grants would help ensure that museums have permanent staff members professionally trained in collections care maintenance who can perform routine tasks such as environmental control monitoring or daily surveying of exhibition areas.

CONCLUSION

As I noted in the beginning of this statement, Congress is to be applauded for establishing the National Heritage Preservation Program in FY 1990. Although the Bush administration is requesting a continuation for the coming fiscal year, I believe the budget for this program must be increased to adequately respond to this long-neglected area of need.

Testimony presented to this committee last year by the National Institute for Conservation provided a detailed analysis of the funding required to fully implement the National Heritage Preservation Program. I would like to briefly review several highlights of that analysis. Based on a review of several studies, it



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is estimated that over the next fifteen years, there will be a need to renovate and upgrade more than 12 million square feet of storage, laboratories, preparation areas and exhibition space. The cost is projected to average $20 per square foot for a total cost of at least $250 million. An annual appropriation of $8.5 million in federal matching support is therefore needed over a 15 year period to meet these capital improvement needs.

In addition, $1.5 million should be allocated annually to provide matching support for collections care training courses and degree-granting programs for professional conservators. This would provide training for more than 400 participants in collections care and 20 professional conservators each year.

In closing Mr. Chairman, I would like to draw the committee's attention to a section of the President's FY 1991 Budget Request to Congress entitled *Preserving America's Heritage*. It summarizes the administration's rationale for supporting the two Endowments, the Institute of Museum Services and other federal cultural agencies. The President noted: "Only through the memory and understanding of our past, and the past of other countries whose civilizations have contributed to ours and to the world, can we gain a true sense of the present and the ways in which we might influence the future." I wholeheartedly agree with that statement, Mr. Chairman. I believe the funding we are seeking for the National Heritage Preservation Program will add immeasurable to preserving that memory and understanding.

Attached to my testimony is an overview of other conservation and preservation activities of agencies under the jurisdiction of your subcommittee. It was prepared by the National Institute for the Conservation of Cultural Property.

## — *Preserving America's Heritage* —
### Investing in Our Common Wealth

Our nation's heritage is embodied in its:

- artistic works;
- documents, books, film and information on magnetic media;
- historic structures;
- historical objects;
- material evidence of past and present cultures; and,
- natural history specimens.

These are the irreplaceable treasures that tell us where we have been and where we plan on going in the future. Viewed another way, these are the capital resources we must now care for so they will be available to present and future generations.

In order to assure that this heritage is available, it is essential to:

— increase public awareness of the need for preserving our Nation's heritage;

— make ongoing care and conservation a fundamental priority of historic preservation organizations, libraries and archives and museums and historical societies; and,

— coordinate conservation and preservation activities.

These are also the goals of the National Institute for the Conservation of Cultural Property, Inc. (NIC). NIC serves as a national forum where conservation and preservation leaders, directors of the institutions responsible for the care of our nation's heritage and decision makers work to address these challenges. NIC's programs and projects further advance these goals.

**The Role of the Arts and Humanities Endowments and the Institute of Museum Services**

Continued support of the National Endowments for the Humanities and the Arts and the Institute of Museum Services is essential to continuing the progress that has been made toward developing and implementing a national conservation strategy. Through federal incentive grants, the NEA, NEH and IMS, along with the state historic preservation offices, provide leadership to thousands of private institutions and state and local governments who hold these treasures in trust for all citizens.

The ongoing programs of the endowments and institute, whose principal purpose is to support conservation and preservation, provide a stable source of matching grants. See five year chart on the next page. While the benefit from each grant is considerable, their cumulative impact is sometimes not as apparent. In the last few years, historic preservation groups, libraries and archives, museums and historical societies have made collections care a much higher priority, much as a result of federal leadership.

| Program | FY '85 | FY '86 | FY '87 | FY '88 | FY '89 | FY '90* |
|---|---|---|---|---|---|---|
| | | | | | In Thousands of Dollars | |
| Institute of Museum Services: | | | | | | |
| Conservation Support | $3,219 | $3,243 | $3,200 | $2,903 | $3,200 | $3,200 |
| National Endowment for the Arts: Museum Program | 2,370 | 2,011 | 2,238 | 2,165 | 2,250 | 2,322 |
| Media Arts Program | 800 | 800 | 800 | 800 | 525 | 1,165 |
| National Endowment for the Humanities: | | | | | | |
| Office of Preservation | 0 | 4,059 | 4,129 | 4,700 | 12,330 | 17,453 |

* Appropriation

Other program categories of the endowments and institute also support collections care activities. For example:

- The NEA Expansion Arts Program, in collaboration with the President's Committee on the Arts and the Humanities, is supporting a project of the African American Museum Association to identify works in need of conservation.
- The NEA and NEH Challenge Programs include conservation and preservation projects within the scope of their priorities.
- The NEH Museum Program supports conservation surveys and treatments for artifacts of significance to the humanities when these works are included in interpretive exhibitions or installations.

The agencies continually reexamine their priorities and policies in light of the needs of the field. For example, IMS recently launched the Conservation Assessment Program (CAP), administered by NIC. It is designed to provide museums with smaller budgets the opportunity on a first come, first served basis to obtain an assessment of their entire museum so the collections care needs can be addressed. The CAP report will assist participating institutions in long-range planning; provide recommendations for implementing improvements; and serve as a tool for fundraising, particularily at the local level. CAP is modeled after the very successful IMS Museum Assessment Program (MAP), which has proven effective in providing assistance to museums, especially those with smaller budgets. In response to the program's first announcement, more than 450 museums applied for support. Approximately 120 grants will be awarded during the first year.

### The Role of Other Federal Programs

Other programs under the jurisdiction of the subcommittee also play an important role. The Advisory Council on Historic Preservation, National Trust for Historic Preservation and state historic preservation offices offer national incentives to preserve the evidences of our built environment.

Agencies such as the National Gallery of Art, National Park Service and Smithsonian Institution have principal responsibility for caring for our federally-held patrimony. In addition, these institutions provide leadership and technical assistance to organizations throughout our country. For example, the Park Service publishes the *CRM Bulletin* quarterly to promote and maintain high standards for

preserving and managing cultural resources. Timely information is made available to state and local governments, the private sector and other federal agencies. The Park Service plans to publish the *NPS Museum Handbook* later this year. The handbook will contain guidelines for storage, environmental controls, fire protection and other collection care issues.

Save Outdoor Sculpture!, (SOS!), a joint project of the Smithsonian Institution's National Museum of American Art and NIC will inventory and assess the condition of all outdoor sculpture in the United States. The three-year project will dramatize the perilous condition of outdoor sculpture and will provide opportunities for public and private groups and individuals to remedy this situation. More than $1.2 million of the $3.5 million needed has already been secured through grants from the Getty Grant Grant Program, the Pew Charitable Trusts, and the Henry Luce Foundation. A nationwide corps of volunteers will be recruited to fan out within their local communities to conduct the inventory. The goals of SOS! are to:

- Complete an inventory of all outdoor sculpture in the United States.
- Report on the condition of outdoor sculpture in every community.
- Secure television, press and radio coverage to highlight the importance of preserving outdoor sculpture.
- Implement strategies to encourage the care of outdoor sculpture.
- Develop programs to inform the general public of the artistic and historical significance of outdoor sculpture.

The panoply of these and other federal activities are essential to developing a national strategy that will comprehensively address collections care needs and enhance the partnership of support from individuals, businesses, foundations and state and local governments.

Mr. YATES. Tell us what you want us to do.

Mr. GOVAN. Well, we have one major request. That is that there is a proposed cut of $800,000 in the appropriation for the program as it now stands. We would like that restored to keep us on track with the original plan. In addition, it has become apparent that the major university and research libraries that are doing the microfilming are incurring costs that result from damage done to materials that are being filmed. They need some help on the repairs because what is happening is that their own repair budgets are being totally absorbed by this damage. We are asking that 10 percent, or $900,000, be added to provide coverage for those repairs, making a total of $1.7 million.

Mr. YATES. What kind of microfilming are we talking about?

Mr. GOVAN. Preservation microfilming.

Mr. YATES. Of what?

Mr. GOVAN. Brittle books.

Mr. YATES. Oh, brittle books. That's close to me. I agree with you. Let me ask you the same question that I asked others on this. How do you determine which of the brittle books to select for life? You're kind of like the arch angel, aren't you? You decide which of the books will live and which of the books shall die?

Mr. GOVAN. That's true. It is, therefore, not a very easy question to deal with.

Mr. YATES. How are you doing it?

Mr. GOVAN. Well, we're doing it in a number of different ways.

Mr. YATES. Do you have a list of the books you want to save?

Mr. GOVAN. It is not quite that simple.

Mr. YATES. Or do you have a committee that decides which books to save?

Mr. GOVAN. We have a series of committees. We have put together a commission on preservation, and we access several panels of scholars in different disciplines who have been meeting regularly and talking about just this problem. In addition, the libraries individually survey their own collections. Where somebody is sort of specializing in a given subject, they look at their particular collection and see where the needs and the weaknesses are, and where the damage is most severe, and so forth, and the combination of subject and conditions like that.

In addition, they then put in for grants from NEH. Those proposals are looked at by a panel of outside experts who then judge the——

Mr. YATES. Are they the ones that cut you? The outside experts?

Mr. GOVAN. No. I think it was cut by the Administration. It is a proposed cut. Did I understand your question?

Mr. YATES. Yes. I think so. A proposed cut by OMB?

Mr. GOVAN. Yes.

Mr. YATES. All right. I think I know what is going on now.

Mr. GOVAN. It is really checked several times. You have different bodies of opinion on what should be selected.

Mr. YATES. It is a reduction in a proposed increase that we are talking about.

Mr. GOVAN. No, sir. It is a reduction in the last appropriation, I believe.

Mr. YATES. Well, but the last appropriation was part of a plan that goes forward.

Mr. GOVAN. And that's what I think is being modified.

Mr. YATES. I see. All right. And what happens if you don't get it?

Mr. GOVAN. If we don't get it, that plan does not get fulfilled, and there is damage done to a program. Incidentally, let me take the opportunity to say——

Mr. YATES. Well, let me interrupt. Sorry. You interrupt me. You go ahead.

Mr. GOVAN. Well, I just wanted to get an opportunity to say somewhere in here that this thing has been an amazing catalyst. In my own State, for example, we have now as a result of a conference held at Library of Congress last year begun a State-wide cooperative preservation program for the entire State that includes public schools, and public libraries as well as universities and government libraries, and so forth. You're also finding that all sorts of libraries—small college libraries and everything—are undertaking preservation surveys of their collections. It has caught fire.

Mr. YATES. I think that is worthy. I was impressed—was it last year or two years ago when we met on this for the first time—of the necessity of getting the job done. If you don't do it, more and more books that are necessary to the continuation of knowledge of our past civilizations are being lost.

Mr. GOVAN. That's right.

Mr. YATES. I think there was a plan that was proposed under which a certain number of books would be saved over a period of 20 years.

Mr. GOVAN. That's right.

Mr. YATES. If you don't get the $800,000, that throws the plan askew, does it not?

Mr. GOVAN. Indeed, it does.

Mr. YATES. And you're going to extend the time then. If you extend the time, you're going to lose more books.

Mr. GOVAN. Indeed.

Mr. YATES. Okay. All right. You made a very valuable point. I will now turn to your colleague.

Mr. Shultz. Do you want to make the same point he made on preservation?

Mr. SHULTZ. No, preservation but with a little different twist.

Mr. YATES. Okay.

Mr. SHULTZ. First of all, I'd like to thank you.

Mr. YATES. I had received your message, hadn't I?

Mr. GOVAN. Yes, sir. Principal message.

Mr. YATES. Okay. Oh, did you have other messages? [Laughter.]

Mr. GOVAN. I was trying to tell you what a great thing we've done here, but that is all right. I'm sure you're aware.

Mr. YATES. I'll read that in your statement. Go ahead, Mr. Shultz.

Mr. SHULTZ. I'd like to first thank the chairman and the committee for their actions last year. I think that that was very appropriate, recognizing the need and funding the national heritage preservation program. I'd like to also commend the NEH for their rapid turnaround making it possible for museums like our own to make

a request and hopefully at least get in the arena to see what can be done.

Rather than talk about the formal remarks which you have, I'd like to share with you in the little time that I have available some of our experiences in Rochester which I think may be somewhat typical of many experiences at the local level.

I have been there nearly 18 years in this capacity. During that time, we have had two major capital campaigns. In each case, I took a very active role, so I speak from first-hand experience, about the value of the infusion of Federal money, or State money for that matter, at the right time and in sufficient amount to leverage a great deal of activity at the local level.

Dr. Katz, in his opening remarks, was right on the money when he described historically what has happened—the position of the governments at all levels, vis-a-vis the arts and humanities. While we may each have a different view of what the proper level of funding is, I think it is appropriate in our country that we never lose sight of the fact that infusing a certain amount of money at the right time can have a very, very therapeutic effect.

Our museum has 1.75 million objects, mostly archaeological and ethnographic. They have been accumulated over 78 years. They were in desperate shape as was our ability to store them. There is no need to recite the conditions in which they were stored because it was fairly typical, I think, of many museums.

One of the things in the list of five or six major objectives of our capital campaign in each case was care and preservation of that collection. In each case, I'm happy to say that the NEH helped us by giving us a certain amount of money to leverage at the local level more money for that very undramatic and unattractive area to givers. I must say that it just simply isn't—I suspect that it is on the par with raising endowment. It is very difficult.

We have done remarkable things. In the intervening 12 years since we have had the first campaign, we have built a new wing to the building. We have spent a substantial amount of the $24 million raised in improving the care and collection concerns. We have hired a conservator full time.

I suggest to you that you are on the right track. I hope that we can continue to fund the program. I take the view that it ought to be more like $10 million than the present level, and even more than the President requests because I think the problem is so immense that people are almost frozen with fear of how to begin to deal with it. It has almost created a paralysis. Your action is like a beacon light to people out there saying, "Gee, they recognize the problem, and they're willing to put some funding into it."

Mr. YATES. What objects are you talking about?

Mr. SHULTZ. Well, primarily the ethnographic collection—all sorts of fabric materials and materials that in the archaeological period. These are things dug out of the ground.

Mr. YATES. Are you talking about Peru and places——

Mr. SHULTZ. No, no. Our collection, 90 percent of it, is Seneca Iroquois. We have probably the most definitive Seneca Iroquois collection in the country. Since the conservator came on board, we train an intern each year who goes out from there and goes into another institution at an entry level, and I hope does some good

things. We're making headway. It is rain on the rock, but I suggest that it is better than lamenting it and doing nothing.

Mr. YATES. Okay. All right. Thank you very much for coming.

Now we have panel 3, the humanities and public programming. We have Mr. Skramstad, president and CEO. Welcome back. Glad to see you. He is from the Henry Ford Museum, Greenfield, Village, Dearborn, Michigan. Mr. Jewell, director of the Valentine Museum in Richmond. Are you Mr. Jewell?

Mr. JEWELL. I am.

Mr. YATES. Okay, Mr. Jewell. And we have Mr. Burns, an independent filmmaker. Hi, Mr. Burns.

Mr. BURNS. Hello.

Mr. YATES. I've read of you, haven't I? Have I read of you recently? You're doing 11 chapters on the Civil War.

Mr. BURNS. Yes, sir.

Mr. YATES. Right. Good. They say you're pretty good. [Laughter.]

Mr. YATES. I look forward to seeing those. As a matter of fact, I asked for copies of them so I could look at them. We got them this morning. Obviously, he doesn't have to say anything, does he? Go ahead, Harold, you go first.

Mr. SKRAMSTAD. Well, I'm delighted to be here.

Mr. YATES. Before you go, I have a important phone call.

[Brief recess taken.]

Mr. YATES. Sorry, go ahead, Harold.

Mr. SKRAMSTAD. Well, I'm delighted, Mr. Chairman, to be here on behalf of the American Association of Museums that, as you know, represents not only individual museum practitioners but well over 2,000 museums which are basic humanities institutions. Other panels have commented on the preservation responsibilities of NEH and certainly we commend you and the NEH for the establishment of the national heritage preservation program which is going to be a great boon for museums in the future.

Also, as basic research institutions, we appreciate the continuing support of NEH in this dimension of museum activity. I wanted to just focus this morning on something that I think is a very powerful phrase that was coined by Mrs. Cheney in her report to the Congress in 1988 when she talked about museums as a parallel school system.

It seems to me that this is an area that we need to look to for continuing support in terms of funding in the future because as we all know America's education system is in some considerable trouble. I think those of us in the museum community feel that the tremendous educational potential of the museum really hasn't been realized and can play an important role in reforming and reshaping our system of education in this country.

Mr. YATES. Where did Mrs. Cheney make that remark?

Mr. SKRAMSTAD. That was in the humanities in America report that she made to the Congress in 1988. Also, another point that I'd like to make this morning is a previous panel talked about the important kind of financial leverage of the NEH in terms of really extracting private dollars from a variety of sources. I think something that is terribly important to keep in mind is the potential for intellectual leverage as well. I would use just one small case in point from my own museum.

We received a small planning grant to plan a research program relating to several very important African-American history structures that are in our outdoor museum. That caused us to establish a broadly-based education advisory community representing primary school right up through graduate school for our museum. That, in turn, led to the establishment of the summer brain camp for teachers in primary and secondary grades at our museum, an in-residence program to really help teachers better use our facility.

That program, in fact, led to our museum, along with the University of Michigan-Dearborn, to actually adopt an elementary school in the city of Detroit to try to work together, and establish an alliance to deal with the school population which is defined as 98 percent at risk. We want to catch these children when they are very young, and to use a full cord press from a museum and a university to give them the kind of mechanisms required in a sense to raise their horizons; to use the image, to use the word, to use all those tools at our command to participate in that education process.

In the years to come, we really feel that that is an important area of focus for the NEH that will allow us to tremendously leverage educational advantage in the future.

Mr. YATES. Good. Thank you, Harold.

[The prepared statement of Mr. Skramstad follows:]

American
Association
of
Museums

Statement of the

American Association of Museums

presented by

Harold K. Skramstad, Jr.
President, Henry Ford Museum and Greenfield Village

on

FY 1991 Appropriations for the
National Endowment for the Humanities

before the

Subcommittee on Interior and Related Agencies
Committee on Appropriations
U.S. House of Representatives

May 3, 1990

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Mr. Chairman and members of the subcommittee, I am Harold Skramstad, President of Henry Ford Museum & Greenfield Village in Dearborn, Michigan. I am honored to be here this morning on behalf of the American Association of Museums (AAM), which represents and serves more than 8,000 individual museum professionals and over 2,500 museums, zoos, aquaria, and botanic gardens.

I am also representing Henry Ford Museum & Greenfield Village, the most visited indoor/outdoor museum complex in America, attracting over 1,300,000 visitors annually from around the nation and throughout the world. Founded as an independent, nonprofit, educational institution by Henry Ford in 1929, Henry Ford Museum & Greenfield Village is a national museum of American history whose mission is to collect, preserve, and interpret to a broad public audience the American experience with a special emphasis on the relationship between technological change and American history. All of our museum's programs are based on its extensive collections of over 1,000,000 three-dimensional artifacts and over 26,000,000 photographs, prints, books, posters, trade literature, and archival materials. Taken together, these collections provide a unique and unparalleled record of American life.

I am here to enthusiastically urge increased FY 1991 appropriations for the National Endowment for the Humanities. This agency has served the nation extremely well in the quarter century of its existence, providing encouragement and support for an incredible variety of activities initiated by humanities institutions. This morning, I would like to focus on three areas where the NEH has acted as a major catalyst and enabler of America's museums.

*PROTECTING THE RECORD*

The first area is Protecting the Record. America's museums are primary

stewards of the record of cultural value and diversity that is the bedrock on which all our research and public activities depend.

The first NEH grant to Henry Ford Museum & Greenfield Village was a $1,000,000 challenge grant that enabled us to leverage well over $3,000,000 in private funds. The combined public-private support allowed us to completely research and restore a number of landmark historic structures in our outdoor museum. Among the buildings restored was Thomas A. Edison's Menlo Park Laboratory complex, moved to Greenfield Village in 1929. This large group of structures was the world's first "invention factory" and the site of much of Edison's most creative work. Also restored in this program was the cycle shop where Orville and Wilbur Wright developed the first successful airplane and the home where Noah Webster brought to publication the first American dictionary. All of these structures are now actively used in a variety of educational programs that focus on the American historical values of ingenuity, innovation, and enterprise. These programs touch not only our daily visitors but over 200,000 members of school and youth groups each year.

In addition to this major grant, our museum has received a number of smaller grants that have enabled us to better document and provide public and scholarly access to our historical collections. Examples of NEH support include:

- A grant to assist our museum in developing a computerized system for access for our extremely large and unique collections of photographs, posters, prints, and trade literature.
- A grant to our museum which supported the research and documentation of over 5,000 artifacts in our collections which interpret the history of radio and television in twentieth-century America.

NEH grants to other museums for documentation and improved public and scholarly access include the following:

- A grant to the Afro-American Historical and Cultural Museum in Philadelphia, Pennsylvania to support documentation of 200,000 photographs and negatives that record 40 years of the social, cultural, and political history of blacks in Phildelphia.
- A grant to the Museum of Northern Arizona in Flagstaff to support the documentation of the museum's collection of Navajo textiles.
- A grant to the Milwaukee Art Museum to support planning for a computerized documentation of 25,000 works of European and American fine and decorative arts from the 13th century to the present.
- A grant to the Chesapeake Bay Maritime Museum to support planning for a computerized collections management system for the museum's collections of artifacts and documents pertaining to the social and economic history of the Chesapeake Bay region.

These and other documentation grants provide important planning for the documentation and analysis of collections and a means of access designed to facilitate the use of collections in exhibitions and other humanities programs.

We strongly commend the NEH for recently creating a new National Heritage Preservation Program to provide support to institutions for needed improvements in the storage and general protection of their material culture collections. Many irreplaceable historical, ethnographic, and archaelogical collections are seriously at risk due to their present deterioration. This important program will do much to assure that the cultural record of the humanities will be preserved to enrich the lives of generations yet to come.

4

*ENABLING RESEARCH*

A second area of NEH support, enabling basic research, has also been of major importance in helping our museum carry out its mission. Museums must be more than mere repositories of artifacts, they must carry out an active program of research to put their collections into the broad cultural context required to transfer information into knowledge. Here the NEH has been of invaluable support to Henry Ford Museum & Greenfield Village. In the recent past it has supported:

- A major research study of the museum's extensive collections that relate to the history of leisure and entertainment throughout American history. The outcome of this research was a major book entitled Leisure and Entertainment in America, published in 1988.
- A research study of the historical context of two original slave quarters and an original free black yeoman farmer's house, now all located in Greenfield Village. This research, just completed, reveals an extremely rich story of individual and community pride and initiative as African-Americans, both slave and free, created innovative solutions to living in a world of cultural bondage.

*ENCOURAGING THE PUBLIC DIMENSION*

It is in the area of Encouraging the Public Dimension, however, that the NEH has been most helpful to America's museums. As NEH Chairman Lynne Cheney so articulately and forcefully stated in her 1988 report to Congress, The Humanities in America, museums and other agencies of informal learning form a powerful "parallel school" system in this nation. The Museums and Historical Organizations program of the NEH has been a genuine pioneer in providing

support to museums in their efforts to more aggressively and more effectively share the objects, ideas, and values represented in their institutions with a broad public audience. For example, Henry Ford Museum & Greenfield Village has received grant support for such diverse projects as:

- Planning for a major exhibit that will be devoted to the history of office work in America.
- Implementation of a major traveling exhibit which interprets the history of the American vacation.

Other projects supported by the NEH through its Museums and Historical Organizations program include the following:

- A grant to the Minnesota Historical Society, St. Paul, Minnesota for an exhibition exploring the transition from traditional Hidatsa Plains Indian society to modern reservation life by focusing on three members of a Hidatsa family whose lives spanned the period from 1840-1920.
- A grant to the Florida Museum of Natural History in Gainesville, Florida, for an exhibition that examines Spanish efforts to explore and colonize the Southeastern United States and the Native American responses to these efforts, 1492-1570.
- A grant to the Krannert Art Museum in Champaign, Illinois, to support an exhibition, catalogue and programs that examine spiritual and mundane aspects of early Christian life revealed by material culture in domestic settings.
- A grant to the Arkansas Museum of Science and History in Little Rock, to support an exhibition and educational programs that examine Arkansas in the period immediately after statehood (1836) through the

observation of the German traveler Friederick Gerstacker, who visited Arkansas from 1837 to 1843.

While such projects as these are highly visible examples of the value of NEH funding programs, they do not reveal what has been an even more important long-term cumulative effort of NEH support, the fundamental strengthening of America's "parallel schools." Through its project support, the NEH has:

- Encouraged new alliances between museums and scholars in a variety of fields. The rigorous intellectual requirements of the NEH require museums to reach out and collaborate with a variety of scholars and researchers. In this way, the NEH has provided a strong antidote for parochialism and narrow thinking.
- Enabled stronger linkages between museums and the communities they serve. Museums have always been part of the community-building process in America. NEH supported programs in the public area have, more than any other factor, encouraged museums to work closely with the communities they serve to ensure that the richness of their humanities programs reach beyond an elite few to become the common culture of us all.
- Strengthened the basic staff and organization of museums. For our museum, each project we have undertaken with NEH support has materially improved our ability to carry out all those activities not supported by NEH. The NEH remains a great intellectual lever that works with great effectiveness to improve the total museum enterprise.
- Validated the investment of private dollars in support of museum programs. Most corporations, foundations, and individuals do not feel

they have the ability to judge the intellectual quality of many museum programs. The rigorous peer review process required for NEH grants has provided an important element of endorsement in allowing museums to do a more effective job of attracting private sector support.

The support of America's many and diverse museums by the NEH has been a strong and unqualified success. Yet, in my opinion, the greatest possibilities for this partnership still remain to be realized in the future.

An example of this is going on now in my own institution. In order to provide an effective linkage with the more formal educational community in the planning of an NEH-supported project, our museum established an Educational Advisory Committee made up of a diverse group of educators representing primary through graduate-level education. The dialogue started as a result of one small project and has now resulted in collaborations totally un-imagined just a few years ago. For example, our museum has become site of a summer "brain camp" for teachers from throughout Southeast Michigan that is designed to help them better unlock for their students the unique educational potential of our museum. We have, in collaboration with the University of Michigan-Dearborn, adopted a public elementary school in Detroit with a student population defined as 98% "at risk." Together we are all working to create educational and other experiences such as individual mentoring, and other support services to help the historical message of this museum be a positive force in the lives of these young people.

I am sure there are hundreds of stories like this one in which NEH support has acted as the critical catalyst for enabling a sense of possibility among museums.

During the past 25 years, the NEH has greatly strengthened the ability of America's "parallel schools," its museums, to preserve more adequately their unique record of the human enterprise, to carry on research that is fundamental to a better understanding of the past, and to shape public programs that can extend the vision of human possibility for all our citizens. As museums work together with other, more formal educational institutions to participate in the complex and challenging work of reforming and reshaping our nation's education system, we need the NEH as a vital partner in that effort in the years to come.

Mr. Chairman, the record of the NEH, like that of the National Endowment for the Arts, has been exemplary over its quarter century of existence. It is my hope that in the years to come, the Congress and the NEH will work with America's community of museums to explore ways that together we can use the lessons learned during the past twenty-five years to help shape a dynamic agenda of educational outreach for museums. To do less, in the number of projects supported or the content of such projects, would not fully utilize one of America's largest, most vital, and diverse group of education institutions.

Mr. YATES. Mr. Jewell? May I have your comments?

Mr. JEWELL. Well, I appreciate very much the opportunity to be here today.

Mr. YATES. We're glad to have you.

Mr. JEWELL. As Congressman Bliley and Senators Robb and Warner have written to Mrs. Cheney, the Endowment has been absolutely critical to the Valentine Museum. Perhaps no city in the country has benefitted more from the NEH than Richmond, Virginia. We very much appreciate what the Endowment has done for us and certainly that has been replicated throughout the country. I want to very enthusiastically endorse your suggestion that we look for more funds than the President has suggested. We look to you to negotiate the best deal that we can get and encourage you to go to work on it at once.

I want to talk to you just very quickly about a museum that had some very serious problems five years ago. Because of the NEH, it has turned itself around and become a major force in the community. In 1985, our museum only attracted 21,900 people. Only four of our staff had graduate degrees. We were running a deficit of $150,000 out of a budget of $500,000. That is the point that I entered the scene.

In some sense, the NEH came to the rescue. They helped us work out a long-range plan and helped us walk through that process. That long-range plan was the basis for a challenge grant. The challenge grant was awarded in full—$400,000. It has had an enormous impact on our institution.

Our visitation this year will be well up over 90,000 or more than 4 times what it was five years ago. We've gotten three times as many school children. Our capital campaign instead of raising the goal of $4.1 million did $5.4, and did it a year quicker. Our work was among the first to be reviewed in the scholarly journals of the American Historical Association, the organization of American historians. We have had very popular press in the Charles Ferrault show and a full page in Time magazine, and so forth.

Those are the kinds of quantitative things to talk about how we've done, but the meat of this has been in the programs that museums and historical organizations and the State programs have allowed us to do. A good one to talk about is a show we did two years ago called "In Bondage and Freedom: Antebellum Black Life in Richmond." That drew 57,000 people alone to that show. We have reached an audience in close to a quarter of a million through video.

I think it is fair to say that no event had a greater impact on racial understanding than that show. There were African-Americans in the museum who wept at seeing the physical traces of their history. There were buildings such as the State capital and the houses of the elite that were in a sense given back to those folks.

White citizens of Richmond came out with a radically different point of view. The mayor, who is a white woman, and the city manager, a black man, pointed out that the museum has become certainly a critical—perhaps the critical—place for bi-racial conversation in Richmond. That relates very directly to what Professor Lewis was talking about last night. That is really at the heart of the humanities.

Mr. YATES. What impact would it have upon your museum if these humanities funds were discontinued?

Mr. JEWELL. We would not be able to do that sort of programming. We'd look to the Endowment for those leadership grants to do the programming that for Richmond, Virginia was radical. I don't think that local funders would have had the courage to go forward with that particular kind of programming at that kind. It would be a devastating blow to lose the Endowment's support in the areas that are——

Mr. YATES. And you think NEH is important?

Mr. JEWELL. I think NEH is very important. [Laughter.]

Mr. YATES. Okay. All right.

[The prepared statement of Mr. Jewell follows:]

American
Association
of
Museums

Statement of the

American Association of Museums

presented by

Frank Jewell
Director, The Valentine Museum

on

FY 1991 Appropriations for the
National Endowment for the Humanities

before the

Subcommittee on Interior and Related Agencies
Committee on Appropriations
U.S. House of Representatives

May 3, 1990

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Mr. Chairman and members of the subcommittee, I am Frank Jewell, director of the Valentine Museum in Richmond, Virginia. It is with great pleasure that I appear before the subcommittee today on behalf of the American Association of Museums to discuss the Administration's FY 1991 appropriations for the National Endowment for the Humanities (NEH). As Congressman Thomas J. Bliley wrote in a March 27, 1990 letter to NEH Chairman Lynne V. Cheney, "...the vast amount of help you and the National Endowment for the Humanities has given the city of Richmond, Virginia" has leveraged an extraordinary response from the private sector. The Congressman's comments were echoed in similar letters from Senators John Warner and Chuck Robb. Indeed, it is not too much to say that no institution and no city have benefited more from the support of the Endowment. We are grateful to the Congress and to this subcommittee for this critical support.

In 1984 the Valentine was in serious trouble. Its visitation of under 22,000 people was many thousands fewer than comparable museums in the area. Its budget of roughly $500,000 was in the red by over $150,000. Its collections were ill-housed and scattered through nearly every room in its buildings. Only four members of the staff had graduate degrees, and only two had ever worked in another museum. It had no intellectual focus. The museum had never received Federal support.

In reviewing our situation with NEH, the museum was counseled to carry out a self-study and prepare a long range plan. The Endowment's staff had many helpful suggestions and were, and remain, an ongoing source of advice.

Fiscal year 1985-1986 thus became a year of reevaluation and long-range planning by the museum's staff and board of directors. The museum, as a result of this planning process, created its first long-range plan, which adopted urban and social history as a point of view, and adopted and

implemented new policies and procedures in operating systems, personnel, collections management, and program development.

In 1986 the museum submitted a proposal to the NEH for a $400,000 Challenge Grant for the restoration of its National Historic Landmark Wickham-Valentine House. The request was rooted in the institution's long-range plan and was awarded in full.

No one event has had a greater impact on the museum than has the 1986 NEH Challenge Grant. The tremendous success of the institution's intellectual agenda (including the restoration that the Challenge Grant specifically supported) and the institution's fundraising program owe an extraordinary debt to the endorsement of the Endowment as well as to the significant size of the gift that raised the sights of board, donors and staff. Since the Challenge Grant was announced in December 1986, the museum is a fundamentally altered institution, one whose position in the community and the nation has been raised to a high profile and significance. *Time* magazine, in a full-page story in its July 31, 1989 edition, noted that "...the little museum has become one of the most innovative and carefully watched institutions of its kind in the U.S."

The Challenge Grant and seven subsequent NEH grants and regrants through the Virginia Foundation for the Humanities have made these dramatic changes in the Valentine:

- Visitation has more than tripled over 1985 figures to 82,000 last year (current visitation is nine percent ahead of last year).
- School group attendance has increased 33 percent.
- Through NEH Challenge Grant leverage, the museum recently completed a successful capital fund drive that exceeded the $4.1 million goal,

raising over $5.5 million a year ahead of schedule.

- The museum's staff has doubled in size and now holds 24 graduate degrees, and all staff members have prior experience in major museums and libraries.
- The Valentine's NEH-funded exhibitions were among the first museum projects ever to be reviewed by the scholarly journals of the Organization of American Historians and the American Historical Association.
- The Valentine's work has been widely covered in the press and other media throughout the world, including *Time*, the *Guardian* (London), the London *Observer's* wire service, a story on West German television, the *Washington Post*, the *New York Times*, *Wall Street Journal*, Charles Kuralt's *Sunday Morning*, and in over fifty other newspapers and magazines with circulations over 100,000.
- The work of the museum has been featured in such trade publications as *Museum News*, *Humanities*, and most recently a full-length article in *History News*.
- The Valentine's ongoing staff-development program to maintain the staff's knowledge of current humanities scholarship has been featured as a model for other museums in a 1989 technical publication of the American Association of Museums.
- The restoration of the 1812 Wickham House was used in 1989 as the case study for the property managers of the National Trust for Historic Preservation and is widely regarded as a model of its type.
- With funding by NEH, the museum has organized a major national

conference of American urban history museums, *Venues of Inquiry into the American City: The Place of Museums, Libraries, and Archives*, for October 1990 in Chicago to develop an intellectual agenda for these institutions in the 1990s.

A more important example of the effects of the Endowment's support for the Valentine's work in the humanities is the power of good historical scholarship in a popular format to deepen and enrich the city's understanding of the relationships between its racial, ethnic, and gender groups over the past three hundred years.

In five exhibitions about African-Americans in Richmond, funded by NEH grants or regrants, the museum has shown that the contribution of black residents was central and essential to the development of the city, not peripheral and marginal as had sometimes been thought. African-Americans in Richmond were powerful agents in shaping their own destiny as well as the city's creating perhaps the most important antebellum black community in North America. The powerful continuity of the Richmond black community produced such leaders as Maggie Walker, Oliver Hill, and Governor L. Douglas Wilder.

These exhibitions have had a powerful effect on the understanding of both races. The largest of these was the 1988 *In Bondage and Freedom: Antebellum Black Life in Richmond*, which included an exhibition, scholarly catalog, educational programs, and film. Funded by NEH's Museums and Historical Organizations program, the exhibition's powerful objects and message caused some African-Americans to weep in the Valentine's galleries as artifacts of their heritage provided a physical link with a proud past. White visitors have left with a new view of their fellow citizens -- men and women who built

and operated the canal and railway systems, provided skilled masons for Thomas Jefferson's Capitol as well as most other buildings in the city, and who are at last now coming into their own in the city and state.

*In Bondage and Freedom* reached a new and diverse audience, the largest in the museum's history -- 57,000 visitors. The NEH funds also allowed the museum to produce a 28-minute film, which was shown on public television throughout central Virginia and was immediately used by schools throughout the state, reaching over 5,000 youngsters in the classroom in its first three months. *In Bondage and Freedom* was powerful and cathartic, and the public interest it generated led to national press coverage and an extension of the exhibition's run.

The response to our work in African-American history is similar to the insights provided by the community by our exhibitions dealing with the first century of the Jewish community in Richmond and with the past ninety years of women in the paid labor force. *Such understanding is at the heart of the humanities.*

The museum's NEH support also has allowed the museum to play an important role in the city. Richmond's white mayor and black city manager have acknowledged the Valentine as perhaps *the* critical place in Richmond for biracial conversations. Visitations by black adults has risen from nearly none to 10-12 percent of all adult walk-in visitation. Racial and gender representation on the museum's board is setting new patterns for area history museums. The Valentine has completed its first successful collaboration with the Virginia Museum for Black History.

The museum's current NEH-funded exhibition, *Smoke Signals: Cigarettes, Advertising, and the American Way of Life*, has brought together important scholarly themes into an exhibition that explores the relationship of mass

production and advertising to changes in American values. The exhibition has drawn large crowds with its combination of visual strength and important ideas.

The growth of understanding of people of different races, creeds and points of view is one of the highest responsibilities of museums. Providing new insights into the development of our society also is a critical role for such institutions. The success of the Valentine in bringing a broader understanding to our community is our proudest achievement. And it should be one of the proudest achievements of the National Endowment for the Humanities, the Congress, and this committee because NEH support has been critical to our success.

NEH support has, I believe, worked the way the Congress and the Endowment intended. The dollars provided allowed the museum to create and mount important exhibitions and to restore and interpret an important National Landmark as a major humanities artifact. These are substantial achievements.

Equally as important, however, is how NEH support has leveraged other significant support, which promises a much richer role for the humanities in Virginia. When NEH's Division of Museums and Historical Organizations awarded the Valentine a large grant to plan a new history of the city, leaders in both the public and private sector of Richmond approached the museum to play a leading role in developing the cultural life of the region.

That planning grant led Richmond Renaissance, a public-private partnership for public policy issues, to enter into a formal partnership with the museum and led the Ethyl Corporation to donate its Tredegar Iron Works property in the downtown core, valued at $5 million, to expand the museum's intellectual and physical presence in the city. Ethyl Corporation also gave the museum $500,000 to develop a plan for this historic property, and led a local

foundation to pledge $1.5 million toward the new venture.

The expansion of the Tredegar Iron Works will allow the museum to build a new exhibition gallery as well as restore the buildings that were at the heart of the city's industrial past and the arsenal of the Confederacy. The new galleries will provide 20,000 new square feet of exhibition space, which we very much need, as well as facilities to receive 1,000 school children each day.

These will allow the museum to launch a new initiative involving 45,000 "at-risk" children in central Virginia with museums on a much more frequent basis than at present. Early tests show that such involvement raises sub-average test scores to above average test scores in a single year.

The new facilities will allow the museum to play an important role in interpreting the history of Virginia and American by positioning Richmond as the logical 19th century continuation of a story that begins at Jamestown in the 17th century and moves to Williamburg in the 18th. This, the Virginia Division of Tourism predicts, will bring $70 million a year to central Virginia by the year 2000.

Mr. Chairman, the Valentine's experience is not unique. In Richmond and across this nation, more people visit museums than attend sports events. Funding from the National Endowment for the Humanities is critical to the quality of the exhibitions and public programs presented by these museums. As at the Valentine, NEH grants first allowed the production of excellent work. Second, NEH funds leverage other public and private support which is essential to the operation of the nation's museums. I hope that you and your colleagues will support and enlarge the President's request for the Endowment. This support will allow the Valentine and all museums to continue to use humanities scholarship to build a more perfect union among all Americans.

Mr. YATES. Dr. Burns?

Mr. BURNS. Mr., please.

Mr. YATES. I know.

Mr. JEWELL. I would echo, if I might, Harold's comments about education because that is an area that we are moving into very, very vigorously. We have got 50,000 kids in central Virginia who essentially have been doomed unless somebody does something. Our institution and other museums in central Virginia are committed to doing something about that.

Mr. YATES. I am totally in agreement with you on the role of museums. I had lunch yesterday at the members dining room with one of the members from a State who comes from a district that is totally rural. I think the largest city in his district is 26,000.

We were talking about the problem that the arts is having this year. I said, "What do you have in your community? Don't the parents take kids to the museums? He said, "We don't have any museums." I said, "Well, what about a symphony orchestra? What about music?" He said, "We don't have symphony music." I said, "Well, what do you do for recreation?" They go to a high school basketball game or something like that.

I thought how unfortunate that this great contribution to the lives of Americans that museums make in urban communities is not being afforded to those who live in rural communities. That is where he comes in. That is where Mr. Burns comes in with his television.

Mr. JEWELL. Absolutely.

Mr. YATES. That is why we specifically put money into the arts program. I don't know—we didn't put it into the humanities, did we? Apparently they found enough money for you to fund yours, which is great. We put, I think, $5 million into the arts program? $3 million. Well, we ought to put $5 million in. [Laughter.]

Anyway, we put money in for arts programs to go on PBS for radio and for television both—PBS and NPR—so that the value and benefit of the arts and the humanities could go into every nook and corner of the United States.

Mr. JEWELL. Well, that is a critical thing. It is no coincidence that Mr. Burns used many, many images from our collection. That's a critical point that you're making. Television is an important medium.

Mr. YATES. It is the inevitable——

Mr. JEWELL. It's the rage.

Mr. YATES. It's the inevitable mate of the Endowment. It's got to be.

Mr. JEWELL. It's got to be.

Mr. YATES. That's right.

Mr. JEWELL. We no longer do major exhibitions that do not have a 28½ minute film with them. It is a critical component.

Mr. YATES. I just got through seeing Stephen Crane's Red Badge of Courage, which I thought was pretty good.

Mr. BURNS. It is very good.

Mr. YATES. I had read it, of course, when I was much younger. I enjoyed it thoroughly. I look forward to seeing yours. Right now, the humanities has given me a copy of a book that was done with a grant which it contributed to the scholarship that went into the

book. At any rate, it's the Battle Cry of Freedom. I'm sure you've read that.

Mr. BURNS. Yes.

Mr. YATES. Have you? It is supposed to be a wonderful book.

Mr. JEWELL. Yes, indeed.

Mr. BURNS. It is very great.

Mr. YATES. I'll read that. Now, having properly introduced you, Mr. Burns, you may proceed. Improperly, I mean, not properly.

Mr. BURNS. Well, I'm here to endorse increased funding for the Endowments. I won't be conservative. I would especially like to urge the increase of funding for the media projects and for the challenge grant programs. Over the last decade, I've made a number of documentary films including the Brooklyn Bridge, the Shakers, the Statue of Liberty, Huey Long, the Congress, Thomas Hart Venton, and I've now just finished this 11-hour history of the Civil War which will be on public television. All of these films have been funded in part from the National Endowment for the Humanities. Their early support was critical to getting the remaining funding from corporations and foundations and other government agencies.

I really think that the sort of work in television that the National Endowment for the Humanities sponsors represents the best kind of commerce in this country—the kind our founders, your Mr. Jefferson, would approve of in its stimulation of arts and industry and commerce, especially the commerce of ideas.

My Thomas Hart Venton film opened in conjunction with an exhibition in Kansas City. The director very kindly pointed out to the audience, which was streaming in to see this magnificent exhibition, that the show would have to be open 44 years in order to match the traffic that would see this in one evening on public television.

Mr. YATES. How did you happen to pick out Thomas Hart Venton?

Mr. BURNS. I thought he was a fascinating story, like Huey Long.

Mr. YATES. I agree with you.

Mr. BURNS. He is a man who pretended he was something that he wasn't. He always pretended he was sort of a simple country hick as Huey Long did. That was both their great strength and their great weakness. That sort of incisive portrait gives them a kind of access to the age that they then represent and in the case of Venton, painted and in the case of Huey——

Mr. YATES. I think I agree with you. I think Thomas Hart Venton was one of the giants in the Senate. I wondered whether you are going to follow it up with a portrait of his daughter who also was quite a woman.

Mr. BURNS. My film on Thomas Hart Venton was of the Senator's great nephew, the painter from Missouri, and his great life. In my Congress film, we did——

Mr. YATES. Oh, I see.

Mr. BURNS. We did treat the elder as——

Mr. YATES. I see. He was also Thomas Hart Venton, wasn't he?

Mr. BURNS. Yes, he was.

Mr. YATES. What was their relationship?

Mr. BURNS. I think the senior Senator was his great uncle or something like that.

Mr. YATES. So he'd be a worthy subject?

Mr. BURNS. As a matter of fact, in my history of the Congress that came out last year, we did touch on his stentorian abilities and his proclivity for fighting on the floor and in the streets of Washington. You know, he shot Andrew Jackson in a dual.

Mr. YATES. I know, which was commonplace in those days.

Mr. BURNS. Yes.

Mr. YATES. As a matter of fact, I think there was a story of it. As I remember in my reading of the history of the House of Representatives, they used to bring guns into the hearings.

Mr. BURNS. Yes. [Laughter.]

Mr. YATES. One of the stories that was told was of a witness who was shot by one of the Members of Congress, I think by the committee chairman. [Laughter.]

Mr. YATES. The reason for it, according to what was told later, was that he made a motion. He said, "What do you mean he made a motion?" He made a motion toward his gun. [Laughter.]

Mr. BURNS. And he seconded it. I see.

Mr. YATES. That's right. Exactly. I didn't mean to interrupt you.

Mr. BURNS. No. That's the best kind of interruption. My sense is that we can identify so many of our educational problems today with—

Mr. YATES. Oh, let me interrupt you a minute. Unfortunately, I'm interrupting you too much. What is your history of the Congress about?

Mr. BURNS. It is an attempt in 90 very short minutes to sort of embrace an institution which is much misunderstood and much maligned. I will be happy to send you a copy.

Mr. YATES. I'd love to see it. Will I find it interesting?

Mr. BURNS. I believe you will, yes. [Laughter.]

My test is always that we think we've delivered the compromise of 1850, not the boring stayed story that so many school children lament learning. In fact, it is a classical drama between the three great titans of the hill at that time—Webster, Clay, and Calhoun. Clay, being so weak and ill he had to be helped up into the chamber to make his speech——

Mr. YATES. I thought that was Calhoun.

Mr. BURNS. Calhoun was so ill he couldn't even give his speech. He sat wrapped in a black cloak.

Mr. YATES. Right.

Mr. BURNS. It was delivered for him by a Randolph from Virginia. Of course, Webster suffered from insomnia for so many weeks that he fortified himself with drugs. That helps make the compromise of 1850 a very important moment and all the more interesting. Perhaps these histories—

Mr. YATES. Is that in your film?

Mr. BURNS. Yes, it is.

Mr. YATES. How far back did you go?

Mr. BURNS. We started at the beginning with James Madison.

Mr. YATES. How far did you go into the future?

Mr. BURNS. We sort of arrived up to the second—

Mr. YATES. Did you go through Speaker Reid?

Mr. BURNS. Oh, most definitely. We arrive about the second world war and then begin to slow down. Us historians, even amateur ones, get nervous when we get into recent history. We leave that to the journalists.

Mr. YATES. Speaker Reid must have been a good subject.

Mr. BURNS. Fantastic.

Mr. YATES. Did you try to portray his breaking the silent quorum?

Mr. BURNS. Absolutely. It is one of the classic scenes. Of course, he is noted for his great humor, too, Mr. Chairman.

Mr. YATES. Oh, yes.

Mr. BURNS. When asked whether he would attend the funeral of a political enemy, he said, "No, but he approved of it." [Laughter.]

Mr. YATES. Yes, he was acid. He was real acid.

Mr. BURNS. Czar Reid.

Mr. YATES. Czar Reid. Nobody dared take him on in debate. Anybody who did was just devastated. He was the great debater of his day. At any rate, what do you have to tell us now?

Mr. BURNS. I've been aware for some time that television is one of the chief culprits for this national amnesia, this sort of ideological malnutrition that our young people and so many of the general public suffer from, but I am here to argue that in some ways television and the NEH's support of these historical programs becomes a kind of first line of defense. If we abandon television to the baser and cruder elements, we have done a terrible disservice. It is time to really learn how to use the medium to help it speak our truths, to not be afraid to engage in its techniques, but in an honorable fashion and one that Mr. Jefferson would approve of.

Mr. YATES. Must this be done through public television? Obviously, commercial television isn't going to do it, is it?

Mr. BURNS. This is our beach head—public television. We are now beginning to learn how to exploit cable, I am pleased to say.

Mr. YATES. Have you talked to Ted Turner by any chance?

Mr. BURNS. We have had several conversations. Several of my films have enjoyed brief runs there. We always run the risk of being too boring, they say, though two of my films have been nominated for academy awards and have won dozens of other awards. I would submit that history is not a boring subject.

Mr. YATES. Well, let me ask you a question. You have peaked my interest. Should this be the subject of a Congressional appropriation of some kind to develop this kind of a study of how to improve the television in the way that you contemplate it should be improved?

Mr. BURNS. I would think it was critical. I believe that the medium is the message and that is the reason why we can't remember, our school children don't know Winston Churchill or Joseph Stalin, or when the Civil War, our near national suicide, took place. This is absurd.

Mrs. Cheney points out 49 out of 50 Korean students could tell you when the American Civil War took place. It has to do with the distraction that television offers. It is the sense of now, the sense of acquisition, the sense of not going into questions of life and who we have been. Harry Truman said it best. "The only thing that is really new is the history you don't know." How can you possibly

know where you're going as a country if you don't know where you've been?

Mr. YATES. Is all of that in your statement?

Mr. BURNS. Yes, it is, sir.

Mr. YATES. Okay.

Mr. BURNS. I also have a final quote from a Congressman from Illinois that I'd love to share with you if I could. I discovered it in the course of my research and studies.

Mr. YATES. I'll give you one from a Congressman from Illinois. [Laughter.]

Mr. BURNS. This particular Congressman from Illinois, Mr. Chairman, said, "From whence shall we expect the approach of danger? Shall some transatlantic giant step the earth and crush us at a blow? Never. All of the armies of Europe and Asia could not by force take a drink in the Ohio River or make a track in the Blue Ridge in the trial of 1,000 years. If destruction be our lot, we must ourselves be its author and finisher. As a Nation of free men, we will live forever or die by suicide."

Mr. YATES. Don't tell me it was Abraham Lincoln?

Mr. BURNS. It was Abraham Lincoln. It was written in 1838, which is an incredibly prescient comment even for then.

Mr. YATES. He was very young then.

Mr. BURNS. Very, very young. I think my ultimate point in that is that I think that the National Endowment for the Humanities does not contribute specifically to the defense of this country, but it helps in making this country worth defending. I think especially the media programs and the challenge grant programs place in the front line the live ammunition needed to do battle against a good number of these forces.

Mr. YATES. Well, Mr. Burns, I have to go vote. I won't be able to give you my quote from the Illinois Congressman. It wasn't I. Anyway, you very eloquently made your point. If you want to amplify your statement about the role that television should play, we would welcome it.

Mr. BURNS. I'd very much like to have that opportunity.

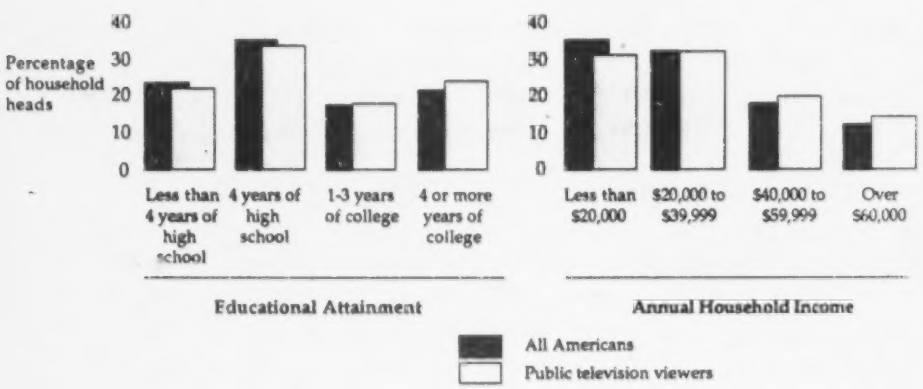
[Material to be supplied follows:]

Proposed report language following up on
Testimony of Ken Burns

One of the dominant challenges faced in providing national support to the study and expression of the humanities in this country is assuring that all Americans share the benefits of programs which expand and nurture our cultural and historical legacy. The partnership between NEH and public television has helped meet that challenge. All NEH media projects must be offered to public TV for distrubution, and approximately 95 percent are aired, most in prime time.

Technology has made it possible for public television to reach into 98 percent of America's homes with a service which is dedicated to providing audiences with program content that serves the public interest. In addition, public television uses broadcast and nonbroadcast means to reach into workplaces, schools and community centers throughout the country. It has been an extremely effective ally in extending the reach of the Endowment's programs.

The following tables give an indication of that reach. Over half the nation's households, with more than 87 million people of all income and education levels, in all parts of the country, tune into public television in a typical week:




Source: AC Nielsen (1988-1989 television season)

Public television also reaches children and adult learners in schools and colleges. Well researched programs can become an important resource for teachers struggling to interest students at all levels in our history and our cultural heritage. For instance, "Eyes on the Prize" — an effort involving both the National Endowment of Humanities and public television — drew from contemporary video materials to develop a powerful and comprehensive chronicle of an era. It is bound to be an essential resource in America's classrooms for decades to come. The Civil War series, which has just been completed by Ken Burns, who testified before the subcommittee, is another example of a video presentation which will bring American history to life — letting students of all ages feel the choices, conflicts and emotions that earlier Americans confronted in one of our nation's most important events.

The means of overcoming our national historical amnesia may well lie in making better use of television for the public good. It is suggested that the Endowment seriously consider increasing the amount of money it directs to media programs in order to take advantage of both the cost effectiveness of electronic distribution and of the predisposition of today's students (both young and old) to learn from video.

The Endowment should also explore the possibility of enhanced distribution of its funded media projects through nonbroadcast means to the country's educational institutions. After they have been aired on public television, the vast majority of NEH media projects are lost to the public. The Endowment is encouraged to examine how to best assure wide placement of its media programs in America's schools and libraries and to put an effective nonbroadcast distrubition system into place.

It is also suggested that NEH explore the full range of options (and opportunities) presented by the the increasing power and reach of the media. It should examine how media programs can play a role in our educational crisis and how they can more effectively help to bring the humanities to all segements of our national population.

America's public television stations have sought innovative ways to use national production and distribution to complement each station's role as a local community institution, including exploration of interactive, nonbroadcast means of engaging audiences with educational programs. They would be well positioned to work with the Endowment to explore the role media and technology might play in the future in assuring access for a broad cross section of America's diverse population to the programs that teach our rich and evolving national heritage.

NEH should report back to this subcommittee on the findings of this collaborative effort to explore the future use of video in communicating and extending the reach of the humanities.

Mr. YATES. Send me that copy of the Congress.
Mr. BURNS. I will be happy to.
Mr. YATES. I look forward to getting that one.
[The prepared statement of Mr. Burns follows:]

Testimony of

The National Association of Public Television Stations
Washington, D.C.

by

Ken Burns

Before the
Subcommittee on Interior and Related Agencies
Committee on Appropriations
U.S. House of Representatives

May 3, 1990

The National Association of Public Television Stations, on behalf of America's 341 public television stations, endorses the greatest possible federal support for NEA and NEH — and particularly for the media projects at both Endowments. We also urge continued support for the Challenge Grant programs at both Endowments.

I am testifying on public television's behalf, but I do not work for a public television station. I am an independent producer of documentaries. I produced "Brooklyn Bridge," "The Statue of Liberty," "Huey Long," "The Shakers: Hands to Work, Hearts to God," "Thomas Hart Benton," and "The Congress," a ninety-minute program examining the history and promise of representative government. All of these programs appeared on national public television.

I have just now completed *The Civil War*, an 11-hour series about the history and meaning of the American Civil War. The series will be presented in unprecedented fashion this September on PBS over five consecutive nights. NEH's support, for this series and for my previous programs, has been invaluable. NEH helped fund these projects at a critical, early stage. I am keenly aware of the vital role the Endowments play in supporting public television.

Overview

Public TV stations have a successful track record in working with NEA and NEH. Over the last twenty years, NEA has supported 98 PBS series and 159 specials. This represents more than 1600 hours of high-quality television programming. NEA has helped to establish and sustain some of the best series on public television, including:

| | |
|---|---|
| *Great Performances* | Dec. 1974 – present |
| *American Playhouse* | Jan. 1982 – present |
| *WonderWorks* | Oct. 1984 – present |
| *Alive from Off Center* | July 1985 – present |
| *American Masters* | June 1986 – present |
| *P.O.V.* | July 1988 – present |

NEH's media project funds television programs in four broad categories: biographies of important Americans (a category inspired by my film on Huey Long); documentaries on historical and cultural subjects, dramatizations of historical events or important works of fiction; and children's programs for youth 18 and under.

NEH made early grants to landmark public television series such as: *The Adams Chronicles* (about Presidents John Adams and John Quincy Adams and succeeding generations of that family); *Civilization and the Jews*; and *Voices and*

*Visions* (a 13-hour series looking at the life and work of major American poets, including Walt Whitman, Emily Dickinson, and T.S. Eliot). Other NEH-supported programs, from 1989 alone, included:

"Harry Hopkins: At FDR's Side"
"China in Revolution, 1911-1949"
"Dawn's Early Light: Ralph McGill and the Segregated South"
"Thomas Hart Benton"
"Visions of the Constitution"
"Trial of Standing Bear"

Both Endowments have supported major projects that are now in the public TV pipeline. NEA, for example, is enabling WNET, New York to produce the complete "Ring Cycle" of Richard Wagner. NEA is also supporting *The Dance Project* — an eight-part series that will present dance performances from around the world and examine the role of dance in various cultures.

NEH is helping to fund a seven-part series called *The Second Revolution: Communism in Crisis*. The series will take an in-depth look at the Eastern bloc countries, focusing on the people and forces behind the remarkable changes now unfolding. *The Second Revolution* exemplifies public TV. It will show <u>why</u> change has come and where it might lead. We could hardly take on a more important subject — but we need support from NEH and others to put this ambitious series on the air.

<u>How the Endowments Support Public Television</u>

NEA and NEH support public television in two ways. First, both Endowments make grants directly to program producers. Few tasks are more daunting than raising money for public television production. A grant from NEA or NEH — even a small one — often makes a crucial difference in whether a show can be made. The impact of NEA and NEH extends far beyond the actual dollars they contribute. The Endowments tend to award grants early on, when money is hardest to raise. Their support serves as an imprimatur and often induces other donors to come forward. NEA and NEH grants are vital to independent producers — like risk capital for a new business.

NEA has supported documentaries showcasing jazz musicians (Cecil Taylor), opera singers (Jan Peerce), poets (Czesclaw Milosz), playwrights (Samuel Beckett), artists (Leon Golub), and novelists (Willa Cather). In addition to these one-shot ventures, NEA has supported ground-breaking series such as *Voices and Visions* and *American Masters* (profiles of America's leading visual artists).

NEH focuses on programs that illuminate our history and culture. For example, NEH helped fund the original *Eyes on the Prize*, one of the most remarkable series ever made. *Eyes* tracked the history of the civil rights movement

through the words and actions of participants. The images from that series were unforgettable — the Montgomery Bus Boycott; the Freedom Rides; Dr. King, on the edge of exhaustion, speaking in Memphis on the night before his death. The series has become the definitive visual record of the civil rights movement, for scholars and school kids alike.

The Endowments also help public television achieve a second goal — making cultural programs available to the widest possible audience. Television is so pervasive that it is easy to take us for granted. But what we do every day is nevertheless remarkable. Quite simply: we make the best of our nation's cultural heritage available to everyone — from the school child in Montana, to the auto worker in Illinois, to the elderly shut-in in Florida or Maine. The programs are extraordinary: *Live From Lincoln Center, Great Performances, The Metropolitan Opera Presents, Dance in America,* and others. We show them in prime time. And to see these performances, you don't need to leave home. You don't need to buy a ticket. All you have to do is turn the dial.

Why the Programs Are Cost-Effective

Public television is available to almost everyone. More than 98% of American homes receive at least one of the 341 public TV stations. In a typical week, over half the nation's households, with more than 87 million people, tune in to public TV. In the course of a month, that figure increases to 80% of all households, with 156 million people. Our viewers closely mirror the country as a whole, in terms of age, race, income, and educational level. Those who watch public TV are not just passing time, or choosing the least objectionable program. Survey after survey places PBS at or near the top of program services that viewers find the most satisfying.

NEA and NEH provide only a small portion of the funds for public television. Some grants are for only $20-30,000 — a drop in the bucket, considering the high cost of producing television. Public TV gets approximately 17 percent of its budget from the federal government. We depend on state and local governments, universities, corporations, and foundations. Our biggest source of income is contributions from local viewers.

But the money we get from NEH and NEA is indispensable. It is often the seed money needed to get a new idea off the ground. For established programs such as *Great Performances,* NEA and NEH provide a base of support that is essential for continuing production and nationwide distribution.

The Challenge Grant Programs

We support continuation of the Challenge Grant programs at both Endowments. These programs require stations to raise three dollars independently for each dollar provided by the federal government. Challenge Grants support

ambitious projects originated by local public television stations and others. For example, NEH awarded a Challenge Grant to WQED, Pittsburgh. WQED will use the grant to promote literacy programs, building on the station's success in spearheading the Project Literacy U.S. (PLUS) program. WTTW-TV, Chicago received a $500,000 Challenge Grant from NEA to bolster the station's endowment fund. The endowment will be used to acquire programs, to fund co-productions, and to launch joint ventures with arts organizations in the Chicago area.

One other Challenge Grant deserves special mention, because it is opening up some of the best shows on television to the blind and visually impaired. NEA awarded a $450,000 Challenge Grant to WGBH-TV, Boston to provide Descriptive Video Service (DVS). DVS uses a second audio channel to describe a show's visual elements during pauses in the dialogue. *American Playhouse, DeGrassi High* and *Mystery!* are already using DVS narration. Thirty-two public TV stations are now equipped to offer this important service to their viewers.

The Ripple Effect

Public TV has a ripple effect. Our best programs — such as *Great Performances, American Playhouse, Live From the Met* — can strike a chord that reverberates long after the program flickers out. By exposing Americans, young and old, to Pavarotti singing, Judith Jamison dancing, or Galway playing the flute, we have the chance to stimulate a lifelong interest in the arts.

Millions watched when Joseph Campbell spoke for hours with Bill Moyers. That in itself is remarkable. But consider what happened next. Thousands of schools and libraries bought the videotape. Hundreds of thousands of people bought Campbell's books. With just a few hours of television, we whetted people's interest, and suddenly important ideas were being discussed not just in universities, but in living rooms across the country.

Every day, public television contributes to the real success story of the Endowments — the unprecedented flowering of public interest in the arts. Around the country, attendance is way up — at museums, craft fairs, poetry readings, concerts, community theater, and ballet. By bringing the arts into people's homes, we help to promote this cultural renaissance.

Conclusion

NEA and NEH have a proven record of success. They have enabled us to create some of the best television programs ever made. We respectfully urge the Congress to support the Endowments through increased appropriations.

Mr. YATES. I've got to go vote.
Mr. BURNS. Thank you.
Mr. YATES. Thanks, Harold.
Thank you very much, Mr. Jewell.
The rest of you, prepare yourselves. I'll be back.
[Brief recess taken.]
Mr. YATES. Nancy, are you next? Panel 4, State Humanities Council? Nancy Stevenson, a young friend of mine, and Cheryl Dickson, the executive director of Minnesota. You're back again.
Ms. DICKSON. Yes, sir.
Mr. YATES. We're delighted to have you back again, and you, too, Nancy.
Ms. STEVENSON. I was going to start off by saying that we are continuing a conversation. For those of you who don't know in this room, we had the honor this morning of giving the McWright award, our highest honor, to Sidney Yates for his work in the humanities. These hearings have been humanities programs.
May I tell the Congressmen?
Mr. YATES. Sure you may.
Ms. STEVENSON. We are continuing a conversation with Congressman Yates this morning because we gave him an award for his work in the humanities.
Mr. REGULA. He deserves it.
Ms. STEVENSON. For the Federation, it is our highest honor for work in public humanities. We think that these hearings that you hold—that is the award, by the way.
Mr. REGULA. I get a cough drop. [Laughter.]
Mr. YATES. He gives me a compliment; I give him a cough drop. [Laughter.]
Ms. STEVENSON. That might be better. Ours was just a piece of paper. In any case, we think that these hearings are humanities programs, and we are grateful for the opportunity that you allow for citizens all over the country to come and share ideas about the concerns that are the most important needs for a democracy, which is the sharing of ideas.
Mr. YATES. Let me say that no one has a greater concern for the problem of the needs of the history of our country than Congressman Regula. He is very much concerned about that. He and I may have our differences on how to deal with them occasionally, but that's a rare exception. Generally we are almost always in total agreement on where we proceed. Certainly in respect to the humanities, he is one of the strongest supporters. Any award which I receive—and I should have said that this morning as well, but I was rushed this morning, as you know, having come from a Democratic WHIP meeting and having people waiting for me to testify here, I wasn't able to say all of the things I wanted to say.
The awards and the honors that I have received as a result of the work on this committee are in great measure attributable to the work of Ralph Regula. He has just been outstanding. I don't know whether it helps or hurts him to have me say this because, you know, I'm supposed to have a very great interest in the arts. He is, too, but we have differences in how that is to be expressed.
I could not let this opportunity go by without having expressed the deep and profound appreciation I have for having one who is so

sensitive to the Democratic ideal of the country as expressed in the way Congress acts through our committee as Ralph Regula.

Ms. STEVENSON. That's why this is a good public humanities program. It is the sharing of differences with a common goal.

Mr. YATES. Right. This is true. I must tell you in all honesty though I much prefer the agreements rather than the differences. [Laughter.]

Ms. STEVENSON. This morning when you were hearing testimony from Ken Burns—by the way, I've got to get in a plug—he is a new member of the New Hampshire Humanities Council.

Mr. YATES. I didn't know that.

Ms. STEVENSON. Many of our volunteers are like Ken Burns—enthusiastic, dedicated, and creative.

Mr. YATES. I hope as eloquent. He really knew what he was saying.

Ms. STEVENSON. He really knows his history.

Mr. YATES. Yes.

Ms. STEVENSON. He calls himself an amateur, but he is good.

Mr. YATES. In the old sense, you know, do you remember the old amateurs knew more than the professionals did? I think that is true in history as well.

Ms. STEVENSON. We've got some good professionals in the room, too. We've got to watch out. [Laughter.]

Mr. YATES. Have we? All right. But they would have to be awfully good to match Ken Burns.

Ms. STEVENSON. He is very good.

Mr. YATES. Right.

Ms. STEVENSON. In that exchange, you were talking about the era when they brought the guns to the hearings. Well, I confess that I have my gun at this hearing as well. Her name is Cheryl Dickson.

Mr. YATES. I know she's awfully good. I remember her testimony last year as being most impressive. We're delighted to have you back again to relate some more of your experiences. In some measure, we look forward to you as we do with programs of Garrison Keeler. Are you any relation to Woebegone?

Ms. DICKSON. Sometimes, Mr. Yates, I think that all of Minnesota is Lake Woebegone. [Laughter.]

That's because there is a combination in my State, and perhaps in yours as well, of pretending that we don't take ourselves seriously while taking ourselves far too seriously.

Mr. YATES. Well, I'm not sure of that. One of the programs I heard with Garrison Keeler indicated that Minnesotans take themselves very seriously because they share with each other Minnesota winters. [Laughter.]

They understand each other, and there is a bond that exists as a result of going through Minnesota winters together.

Ms. DICKSON. Mr. Yates, there is kind of a rumor around Minnesota that our State government puts something in our drinking water that makes us forget or else we'd all leave after having spent the winter there. We'd never come back.

Mr. YATES. I think it goes with the fluoride.

Ms. DICKSON. Sir, I'd like——

Mr. YATES. You have a statement that may go into the record at this point.

Ms. DICKSON. Thank you.

[The prepared statement of Ms. Dickson follows:]

Statement of

CHERYL DICKSON

Executive Director

Minnesota Humanities Commission

on behalf of the

FEDERATION OF STATE HUMANITIES COUNCILS

regarding

FY 1991 APPROPRIATIONS

to the

NATIONAL ENDOWMENT FOR THE HUMANITIES

before the

APPROPRIATIONS SUBCOMMITTEE ON THE INTERIOR

of the

U.S. HOUSE OF REPRESENTATIVES

May 3, 1991

Mr. Chairman, members of the subcommittee, my name is Cheryl Dickson. I am Executive Director of the Minnesota Humanities Commission, one of the fifty-three state humanities councils all of which are members of the Federation of State Humanities Councils. I am currently a member of the Board of Directors of the Federation and serve as the organization's treasurer. On behalf of the Federation, the member councils, and the millions of Americans who depend on the councils for support for the humanities in the states, thank you for giving me the opportunity to make this statement.

Also on behalf of those Americans, I respectfully request you to increase the appropriation to the state humanities councils to $30,000,000 for FY 1991. I would like to tell you why we are making this request and how the constituents of the state humanities councils would benefit from the additional $5,000,000 in program funds.

Last year when I came before you, I asked you to imagine that we were on a bus tour of Minnesota because I wanted to give you the opportunity to hear actual stories from people the Commission serves. I introduced you to Mary Alice Harvey, a dedicated librarian who struggles to bring cultural and educational resources to Grand Marais, a small community on the shore of Lake Superior; to Carol Haney, an 82-year old retired teacher who organizes programs for senior citizens residing in Minnesota's economically depressed Iron Range region; to Meredith Hart, whose agency is concerned not only for quality of care in nursing homes but also quality of life. Meredith's agency brings humanities programs to residents which, she says, increases the quality of care as well: the programs lead the nursing home staff to look differently at their residents -- as intellectual beings as well as physically fragile beings. Finally, I introduced you to Chris French, Sandy Wells, and Tom Kalar -- outstanding teachers working hard to reverse the decline in humanities education documented in reports such as "A Nation At Risk" and "An American Memory."

The stories I told you were sad ones in many ways: nursing homes pitted against nursing homes, libraries against libraries, senior citizens centers against other senior citizens centers. If Center A gets a program in 1990, Center B cannot: there are only enough funds to support programs in a fraction of the nursing homes, libraries, and senior centers that want and need them.

I return to this committee and remind you of those stories, not because I have no new stories to tell, but because the pressing needs of last year are still unmet.

As in most states, the Minnesota Board and staff have worked very hard to increase the local fund base. We knock on new doors every week and call new numbers every day but fund-raising in the private sector becomes more and more difficult. We are told again and again that funds are exhausted on food shelves, housing, AIDS, and other pressing human needs. The state of Minnesota has increased its contribution to the Commission's program each year for the past four but this year it faces a $150,000,000 budget shortfall. Just as worrying is the fact that corporate Minnesota,

which led the way nationally with corporate giving with the first "five per cent club," has begun to reverse that trend. The Pillsbury Company has "terminated" its top corporate giving officer; Dayton Hudson has not yet replaced its giving Vice President who left some months ago; and First Banks "terminated" their Foundation President five weeks ago. To my knowledge, based on the reflections of my many acquaintances in the not-for-profit community, none of these corporate officers will be replaced. Corporate funding is getting more and more difficult to secure at the same time that government -- state, county, and city -- are forcing more and more of their own programs and agencies to secure it. For instance, public school districts are hiring development directors, county historical societies conduct annual campaigns, and the state Department of Natural Resources sends solicitation letters to individuals and private sector funders.

Let me tell you what this is doing to the valuable programs and to the people who need these funds. At a public meeting a few weeks ago, the editor of the Monticello, Minnesota, newspaper asked JoAnn Kvern, a programmer at Minnetonka's senior center, if she told people in similar positions around the state about the wonderful program she conducted with a humanities council grant. "No," she said, "I am sorry to tell you that I do not tell them. The competition for funds is already so stiff. If there are even more groups competing, I am afraid the humanities council will say that we got a grant two years in a row and are no longer eligible, that it is some other center's turn. And then what will happen to our residents?" Don Smith, the editor, said he understood, but that centers in his community need programs, too. Tom Schmid, the President of the Minnesota Council of Social Studies, asked me at a meeting why the Commission conducted a series of programs exclusively for language teachers. "We need them, too," he said. I told him the Commission's limited funds force us to choose and the language teachers made their case first.

What is all the fuss about, you might ask. This neighbor-against-neighbor competition for humanities grants and programs? The answer is that in areas or in settings where cultural events and grants are unusual, a humanities grant and the subsequent program can be very important occurrences. Here is what happened when one community got a humanities grant.

Last fall, the Commission's Board voted to fund a program in Cambridge that invited the 3,289 residents of that central Minnesota community to learn more abut the history and culture of their North American, Central American, and South American neighbors. Facts about that program will reveal just how remarkable state humanities council grant programs really are:

*The scholars who came to Cambridge represented six different Minnesota colleges.

*Collectively, the scholars traveled over 1,300 miles in order to make presentations and lead discussions.

*The volunteers who planned, organized, and hosted the programs donated over two hundred hours to the project.

*Representatives from five different community organizations served on the planning committee.

*Seven regional publications, as well as the local radio station, publicized the

event.

*The project served an audience of 480 Minnesotans. Among those who participated were truck drivers, dieticians, dentists, a welder, computer operators, farmers, homemakers, factory workers, and cooks.

*The community resources expended as match for the grant were four times the amount of the grant.

*The grant that set in motion all this activity--on the part of the volunteers, the scholars, the media, and the participants--was for less than $2,500.

That model of community cooperation is recreated thousands of times every year across this country. Some projects stimulate so much community activity that some might argue that those results are enough. They might say that doing anything might serve as well, that having a humanities program is not critical. The evidence, based on the experiences and testimony of the people involved, says otherwise. That this effort results in a humanities program does make a difference because the need for the humanities is increasing. Let me illustrate.

In a recent report on national Public Radio, a state department source confessed that when the independence movement in the Baltic states began to dominate the world news, he and his colleagues had to pull out maps of Europe and search for Lithuania, Estonia, and Latvia.

A year ago it did not seem such a serious matter that the average American could not locate Lithuania on the map, that few knew what language is spoken there, how the nation came to be dominated by Moscow, what history could tell us about the aspirations of its people, or what difference it would make in international affairs or to our own economy. Today, the countries that official was searching for are shaping the course of East-West relations.

Americans continue to expect to influence world events and yet know so little about the world. The Europeans of the fifteenth century were ignorant of the Americas but they had the uncharted Atlantic as an excuse. Today, the Atlantic can be crossed in a matter of hours and Europeans are no longer ignorant about us. Yet Americans remain, for the most part, still unable to speak the languages of Europe, ignorant of European history, even modern European history, and unable to imagine the effect a united Europe will have on their lives. The same point could be made, of course, regarding the nations of the rest of the world.

A particularly poignant example of this need can be found in the state councils work in K-12 education. Hesitant to further stretch already limited resources, many councils were reluctant to become involved with K-12 education. However, the seemingly endless string of reports on the crisis in American education and increasingly urgent requests from dedicated and determined teachers have convinced many councils that they have a responsibility to assist wherever possible.

At the request of foreign language teachers, the Minnesota Humanities Commission is conducting a series of programs for high school language teachers on "1992 and the European Community." Co-sponsored by the Minnesota Council of Teachers of Foreign Languages, the programs prepare the teachers of French, German, and Spanish to engage their students in serious study of the impending transformation of

Europe. We were surprised to learn that the teachers cannot get access to such programs through any other organization or institution in our state.

Teachers who participated in the programs heard from scholars of French, German, and Spanish literature and history, historians of modern Europe, and representatives from the European Economic Community. Representatives from some of the state's regional development committees talked about their own efforts to promote language instruction in Minnesota schools. An added benefit has been the development of informal networks that will encourage teachers to continue to share resources and information.

More than two-hundred language teachers will participate in the "1992" workshops this year: there are more than 2,000 language teachers still to be served. If more funds are not forthcoming, Tom Schmid and those Social Studies teachers as well as the senior centers in Don Smith's home town will have a long wait.

Mr. Chairman and subcommittee members, there would be reason and need enough to increase the support for the state humanities councils if only to introduce Americans to the languages and cultures of the rest of the world. Sad to say, many Americans need to be introduced to their neighbors' cultures and languages, and saddest of all, to their own. This year, with the help of the Minnesota Humanities Commission, Ojibwe youngsters on three reservations are learning about their heritage: on Fond du Lac a caravan of elders is teaching the old stories; on Red Lake, youngsters are working with botanists and medicine men to learn history, philosophy, and spirituality through the traditional use of native plants; and on Leech Lake, youngsters and some oldsters are learning the language through the ingenious "silent way" of language instruction.

The continuing concern about the nation's educational systems and the recent changes in the world have given all of us in the state humanities councils a sense of urgency. The programs we support and conduct are not just nice things to do. We are introducing people to the skills they will need to compete in the world market and we are helping to create a climate where an understanding and appreciation for literature, languages, and history can thrive.

An increase of $5,000,000 divided evenly among the state humanities councils would mean in Minnesota alone, nearly forty more communities could have the experience the people in Cambridge had or twenty communities could have grants and 450 more language teachers could be served. Multiply that by fifty-three and you will see impact that you rarely see for the amount we are requesting.

Thank you for giving me this opportunity to tell you about the work of the Minnesota Humanities Commission and thus the fifty-two other state humanities councils. We are proud of the work we are doing and we believe it is important. We hope you agree.

Mr. YATES. Now that the formalities have been addressed, you may proceed.

Ms. DICKSON. I brought you some things today because I thought it might be kind of interesting for you to see some of the things that we do out in Minnesota with the money that comes through the National Endowment for the Humanities to the State Humanities Councils. There is nothing very glitzy here or very fancy because we give little tiny grants to people in little tiny towns. Every now and then there is something that is pretty impressive. I brought you this book on the ethics of collecting cultural property. Whose culture? Whose property?

It is a very interesting and, as you know, a very controversial issue all the way from the Elgin marbles in the British Museum to the piece of Indian pottery in a local museum.

Mr. YATES. Right. Or Indian relics.

Ms. DICKSON. Absolutely, sir. I brought you a film that you might find interesting. This isn't a very high-class production because it was made by the Minnesota Senate media services. [Laughter.]

But it is a wonderful film because we brought Thomas Jefferson to a joint session of the Minnesota State legislature and rocked our legislators back on their heels.

Mr. YATES. Really?

Ms. DICKSON. Mr. Jefferson was portrayed by a scholar by the name of Clay Jenkinson.

Mr. YATES. I think I saw him. Wasn't he here?

Ms. DICKSON. Yes, you did.

Ms. STEVENSON. Yes.

Ms. DICKSON. And Clay just shocked our legislators by telling them some of the things that Mr. Jefferson said such as he looked up in the gallery and said, "Mr. and Mrs. Minnesota, you should tear up your Constitution and write a new one. Every generation should have its new Constitution." You could just see all the legislators. Then he said something about careerists in the legislature. Again, there was a great deal of buzzing. When he went after the lawyers——

Mr. YATES. I think you've gone too far now. [Laughter.]

Ms. DICKSON. Anyway, it's a lovely, lovely tape. The most interesting thing about this tape is that it has become the staple of cable television in our State. It is played probably more than any one thing on cable television in the State of Minnesota. You turn on the television set, and somewhere in our State this tape is playing. We get calls all of the time from people saying that this is one of the most interesting things I have ever seen.

So this year we brought Patrick Henry in. Again, we had just a fascinating session with the Minnesota legislature, made a tape, and made a study guide. The tape is going out—I hate to say this—with the help of a savings and loan company to every high school in the State of Minnesota, along with the study guide. These are two more things that you might find interesting.

Mr. YATES. Thank you.

Mr. REGULA. Mr. Chairman?

Mr. YATES. Mr. Regula?

Mr. REGULA. You mentioned Minnesota. There are two different actors, I assume. One portrayed Jefferson and one Patrick Henry. Did they go to other States?

Ms. DICKSON. Mr. Congressman, the man who portrays Thomas Jefferson has so far done this in Kansas, Iowa, California, and Delaware. In fact, it has become quite the thing to bring historical impersonators into legislatures. The Missouri legislature just had Elizabeth Cady-Stanton address them.

Mr. YATES. Really?

Ms. DICKSON. I think it has been a wonderful history lesson, and it is like a lot of things State councils do. It is history in a way that is really accessible to people.

Mr. REGULA. And now that this is going to be done in the schools, every school will have——

Ms. DICKSON. Every school will have a copy of that tape.

Mr. REGULA. And it will be a tape like this one eventually?

Ms. DICKSON. Yes. And there will also be a study guide. We didn't do that the first time, and we were very sorry because we realized how much social studies teachers can use such a thing.

Mr. REGULA. Very good.

Ms. DICKSON. I want to talk about some little programs. Not glitzy at all. Look at these little pitiful brochures. There is no four-color stuff here at all because these are little tiny grants——

Mr. REGULA. Obviously, they're not election pamphlets then. [Laughter.]

Ms. DICKSON. They are little tiny grants to little tiny towns. Going back to that luncheon conversation that you had about being out there where there aren't any museums?

Mr. REGULA. Yes.

Ms. DICKSON. We have taken a cue from Illinois. In Minnesota, we say, like you say, "Illinois and down State," we say "the metro area and out State," although we are being trained not to say that anymore. We're learning to say "greater Minnesota." I think that is interesting.

In greater Minnesota, there are many, many tiny, tiny towns. There are not very many big towns at all. There are long spaces between them. So when we give a grant for something like this, which is a little tiny program, for instance $2,300, to Cambridge, Minnesota, for them to learn about the rest of the world—let me tell you a little bit about what we get with $2,300.

The scholars who came to Cambridge, Minnesota traveled a collective 1,300 miles by car to make those presentations. The scholars who came there represented six different Minnesota colleges and universities. The volunteers who planned and organized and hosted that project donated over 200 hours to the project. Representatives from five different community organizations met to plan the project. Seven regional publications, as well as local radio stations, publicized that event. In this town of 3,200 people, the project served 480 Minnesotans.

We get a little profile of who attends these programs. This particular one had truck drivers, dieticians, dentists, a welder, computer operators, farmers, homemakers, factory workers, and cooks. These are the humanities for the people. The community resources

that were expended on this grant were four times the amount of the grant, that is donated things in the community.

Mr. REGULA. Let me ask you a question. I don't know whether I should or shouldn't. Just as I indicated to the earlier witness about the museum, we also had the discussion about the arts. There are no arts museums obviously, but there has been lobbying against the arts endowment by churches primarily. I wondered whether as you went around, or as these meetings are held, if there was any conversation about the arts appropriations? How do your people feel about the arts?

Ms. DICKSON. Well——

Mr. REGULA. Are they saying anything about it?

Ms. DICKSON. Congressman Yates and Congressman Regula, people are talking about the controversy. The only people who don't know about it are people who have their heads buried in the sand. Of course they know about it.

Mr. REGULA. All of them know about it, don't they?

Ms. DICKSON. People know about it. They talk about it. I can't speak for how we as a collective unit feel about the arts. I think I know, but I'd rather just say how I feel. I feel that we live in a pluralistic society, Congressman, and there are many things that our government funds that many of us don't approve of. That comes with living in a pluralistic society. We collectively do things that make us all support each other, and work together, and make this country what it is today.

Mr. Congressman, I understand that people are offended, and I'm really sorry about that, but I'm also really worried about the language—such language as community standards because I think it has——

Mr. REGULA. Language as what?

Ms. DICKSON. Community standards. I think it has a really chilling effect on organizations such as my board. The board of the Minnesota Humanities Commission is 21 Minnesota representatives—Minnesota citizens. They come from all walks of life all over our State. They are responsible to the people of Minnesota, and they care very much that our program is one that serves the needs of the people there.

I think it is really chilling when they think that some decision that they might make might affect the entire National Endowment for the Arts and National Endowment for the Humanities, just as a decision made in some other part of the country is causing this kind of concern for the Endowments right now.

Mr. REGULA. I appreciate that answer.

Mr. YATES. Did you want to ask a question?

Mr. REGULA. Well, I think you can't miss the points that she made, and that is the concern that what they would do might have a chilling effect on the rest of the country in terms of support, particularly the Federal support, so they weigh that carefully. I think that is what we're trying to avoid in different ways. in having some language, some standard that——

Mr. YATES. Well, really I think the point is instead of the language, to have councils that appreciate the importance of the communication that they make.

Mr. REGULA. That is absolutely true. We haven't always had that.

Mr. YATES. Right. And whether you put language in or not, you still have to have people who administer it. I'd love to meet the people who she is describing.

Mr. REGULA. Oh, yes. You wouldn't have the problem.

Mr. YATES. That's probably true. Anyway, we do have the problem now. I don't hear it for the humanities. I don't hear any criticism of the humanities at all. It could happen at anytime because obviously when you're dealing with language, and you hear some of the language, and you read some of the language in the books, you hear some of the language on television, and in the movies, and in other places—when I think of the few instances that have occurred relatively in the arts, seven or eight photographs out of millions that have gone through the Endowment in grants, and see what is going on in television and in publications of various kinds through other communication, at least I have the impression that the Arts Endowment over the 24 years has done a very good job.

Mr. REGULA. Will you yield?

Mr. YATES. Sure.

Mr. REGULA. You share a great amount of—this cover story.

Mr. YATES. On what? On dirty words?

Mr. REGULA. On language and dirty words and how our language has deteriorated in the community.

Mr. YATES. Well, how do we treat that? We ought to ask these people. How do you treat the humanists? Are you humanitarians or humanists?

Ms. DICKSON. I wish we were humanitarians, every last one of us, but I can't claim that.

Mr. YATES. I know it.

Ms. DICKSON. We're humanists.

Mr. YATES. Yes. Well, how do you deal with Mr. Regula's problem?

Ms. STEVENSON. I wanted to jump in and say that the restrictions put on the Arts Endowment are restrictions put on the Humanities Endowment as well, and we can't pretend they're not. Huckleberry Finn is being taken off of library shelves. There are movements abroad which if we don't defend the idea that what may be offensive to one person is not necessarily offensive to another, and that we all have the right to choose what we see and what we encourage our——

Mr. REGULA. We don't encroach on that. We encroach only up to the extent of what the taxpayer is going to pay for it.

Ms. STEVENSON. But that to me, sir, is a somewhat twisted argument because in many of these cases there would be no such opportunity for those library shelves to have those books if a taxpayer didn't pay for it.

Mr. REGULA. Well, that's the local taxpayer. That's when you get into community standards. We've got one in our high school——

Mr. YATES. Well, what difference does that make as long as it's taxpayers' money?

Mr. REGULA. Well, I think that is a judgment the local community has to deal with. Cincinnati is a classic.

They have singled him out unfairly. I defend him. As I say, because it is I who is defending him, I don't know whether it is good or bad for him.

Ms. STEVENSON. Well, being sensitive to that I think it is important that we all talk about the very positive things. We are not going to be the noisy citizens. It is those complainers who are going to be the noisy citizens.

Mr. REGULA. There are a fistful of positive things there in the Civil War. I missed that, but that is marvelous—the documentaries.

Mr. YATES. But who knows what he has in that film that is likely to kindle the wrath of some person like Reverend Wilmond who will start picketing the outside. Suppose one of the battles in Mississippi that took place isn't to their liking. Suppose something happened there that is immoral. Suppose some southern belle had her dress ripped off or something by a soldier. I don't know what's in this film. I haven't seen it. My goodness.

Ms. STEVENSON. I did see the film. Webster takes drugs to come to a hearing.

Mr. YATES. Daniel Webster. Did you hear him testifying to that? Mr. Burns did a film on the Congress, and he pointed out that in the great debate that led to the compromise of 1850 between Daniel Webster, Henry Clay, and John Calhoun, John Calhoun was so sick he couldn't deliver his own speech. It was delivered by a Senator from Virginia. Henry Clay had to be propped up in order to make his speech.

Mr. REGULA. He was ill?

Mr. YATES. That's right. He was ill. And Daniel Webster, who couldn't sleep, had to take drugs to actually stay awake during those debates. Imagine how anybody——

Ms. STEVENSON. Like our old friend Bill Bennett.

Mr. YATES. That's right. Or anybody would react when the thought of seeing that Daniel Webster, one of the great historical figures of the country, took drugs.

Mr. REGULA. They didn't have a drug-free Senate.

Mr. YATES. No. [Laughter.]

Ms. STEVENSON. But it wasn't a problem in the House, was it?

Mr. YATES. At any rate, what this lady from Minnesota, Ms. Dickson, has pointed out, and they are so careful about what they say with respect to the Humanities Council, is equally applicable to the Minnesota Arts Councils, I assume. They have the same responsibility, you know. They are considering it.

It is a tough question. This is a humanities question. This is not really an arts question. What we're discussing is the right to speech. This is a humanities question that we're discussing. How free is the freedom to speak? I don't know whether the humanities has gone into this in any of the States. If you have, I'd love to read whatever you've got because that is implicit in our debate.

What can we say? Mr. Regula is trying desperately to find the words which will express his own ideas on this. I don't know whether he's been able to do that or not. I'm trying desperately to get by without words of this kind. I'm afraid he is going to win in that respect. I think probably he will, judging by what you say about the reaction there and what my friends and my colleagues

have said about what the reaction is in Kansas, and what the reaction is in Iowa, and in a few other places. They don't know what the Endowment does. They just know there have been these photographs. They think the Endowment is the devil incarnate with their money. They don't want to do this.

At any rate, this is a humanities debate rather than an art debate. The subject is what we may see, what do we censor when we do this. I can see I don't persuade you.

Ms. STEVENSON. It may be the one humanities debate where many of us who care about the humanities are in favor of no words instead of more words. Therefore, it is unique.

Mr. YATES. Well, I have shut you off, and I have taken away your place. Now it is your turn. You don't have much time left. [Laughter.]

Ms. DICKSON. Congressman Regula, I get invited to speak around my State a great deal. I've talked to the annual meeting of the Crow Wing County Historical Society and the Lac qui Parle County Historical Society. A couple of weeks ago I spoke to the annual meeting of the Minnesota Friends of Libraries. There are 220 chapters of Friends of Libraries in my State. The room was full of blue-haired ladies, but the kind of women who really have been the backbone of this country in many ways. These are the retired school teachers and the bankers' wives, the people who volunteered, and through voluntary associations have made things work.

I told them something that I would like to be able to say to you. If they consider themselves friends of libraries and friends of this country, they've got to realize that friendship isn't always easy. Sometimes it gets really tested. Sometimes it is very, very hard to stand up to people who want to say that libraries shouldn't have some books or that some pictures shouldn't be shown.

What we've learned, if we go back to first principles, is that freedom of speech is a very important thing. Even though those who want to impose language on the Endowments say that they're not censoring anything, Congressman Regula, it is a kind of censorship as soon as a group says that this cannot be done, and the Congress complies. It is a kind of censorship.

I urge you to be leaders and to lead us. I think it is really important.

Mr. REGULA. Well, panels are a form of censorship as I have pointed out.

Ms. DICKSON. But according to peer standards, Congressman Regula, it is not censorship in that they are not censoring but they are actually working with a set of standards that have been agreed upon in the arts community.

Mr. REGULA. Well, what we're saying is there is a set of standards that we would hope they would use in determining what it is going to be——

Ms. DICKSON. But, Mr. Congressman, my point is that standards are so different. The standards in Minneapolis, Minnesota are not the standards in——

Mr. YATES. Canton, Ohio.

Ms. DICKSON. Canton, Ohio. What happens when we're talking about a national program is that then the lowest threshold of standards are those that we have to all observe.

Mr. YATES. Now what she's saying is that Reverend Wilmond's standards are the ones that we are going to have to observe. Isn't that the kind of language——

Mr. REGULA. Well, that's not probably likely. The language we've put in the bill for 1990 simply has a standard to be determined by the NEA chairman.

Mr. YATES. But Reverend Wilmond is not satisfied with the language in 1990. Senator Helms wasn't satisfied. He said that there were too many loopholes in it.

Mr. REGULA. But Senator Helms didn't have any standards. His language didn't establish any kind of a standard.

Mr. YATES. It was kind of like a criminal provision, saying you can't do this without criminal penalty.

Mr. REGULA. Or without saying exactly what was a violation.

Mr. YATES. That's right. It's too bad, you know, that this isn't taking place on the House floor, and you and I are sitting up against the microphones, and everybody is listening to the way you and I are talking about this. Unfortunately, what will happen is there will be a lot of emotionalism when the speeches come and a lot of gun slinging. I don't know how it is going to come out.

Again, we interrupted you. All right. You have lots of pamphlets. I do want to tell you that I—and I'm sure I speak for Ralph as well—share your views. I think he shares you views, too, deep within him because he is essentially a decent guy. [Laughter.]

That's the problem, Ralph. You're torn. At any rate, thank you, Nancy. Thank you very much for coming in.

Mr. REGULA. I think it's wonderful that you're reaching out to small communities.

Mr. YATES. Oh, yes. I do, too.

Ms. DICKSON. May I go on record as saying one more thing?

Mr. YATES. Of course you may.

Ms. DICKSON. I really do want to say that I hope you'll increase the appropriation to the State Humanities Council to $30 million this year. That little bit of an increase could make such a difference in your State and my State. It is just a little over $25 million right now. We really need $30 million.

Mr. YATES. I must say that you're a very strong advocate.

Mr. REGULA. Would you agree with that at the expense of the national number? You're probably talking an increase in the overall appropriation.

Ms. DICKSON. Mr. Congressman, of course I'm talking about an increase in——

Mr. REGULA. In the overall appropriation—would you then agree that it would be better to send the additional $5 million to the States, or whatever it is to make $30 million, and reduce the amount that goes downtown?

Ms. DICKSON. Congressman Regula, I really support that Endowment. I think it is doing wonderful things. We would not ever advocate such a——

Mr. YATES. I thought you did, too. I thought you were a strong supporter of Lynn Cheney.

Mr. REGULA. I want to make the HEH appropriation equal the arts this year.

Mr. YATES. I know. Then why are you putting her on the spot? [Laughter.]

Mr. REGULA. Well, I didn't put her on the spot. She was very diplomatic.

Ms. DICKSON. I want to go back to those people in Minnesota and tell them that——

Mr. YATES. Ralph Regula led the——

[Laughter.]

Mr. REGULA. Mr. Chairman, with your consent, we'll add $5 million.

Mr. YATES. Okay, Ralph.

Ms. DICKSON. That sounds like a very nice agreement.

Mr. YATES. Maybe for the arts, too, Ralph.

Thank you very much.

Ms. DICKSON. Thank you for your time.

Ms. STEVENSON. Thank you.

Ms. DICKSON. I appreciate your having us. I'm not going to let you not look at these pamphlets.

Mr. YATES. Well, leave them with us.

Ms. DICKSON. All right.

THURSDAY, MAY 3, 1990.

## TESTIMONY OF PUBLIC WITNESSES FOR INSTITUTE OF MUSEUM SERVICES

### WITNESSES

JOAN C. HULL, EXECUTIVE DIRECTOR, OLD STATE HOUSE, THE BOSTONIAN SOCIETY

CHRISTOPHER J. REICH, DIRECTOR, ANNISTON MUSEUM OF NATURAL HISTORY

AMANDA STOVER, DIRECTOR, AMARILLO ART CENTER

Mr. YATES. The Institute of Museum Services? This is the last panel. Isn't that interesting? I thought we would go the whole day, but apparently not. I guess they have things to do.

Ms. Hull, Mr. Reich, and Ms. Stover?

I have a request here. I'm told that Ms. Stover should go first. Is there any objection to that? Ms. Stover, the floor is yours. All three statements may go into the record at this point.

[The prepared statements of Ms. Hull, Mr. Reich, and Ms. Stover follow:]

American
Association
of
Museums

Statement of the

American Association of Museums

presented by

Joan C. Hull
Executive Director, The Bostonian Society

on

FY 1991 Appropriations for the
Institute of Museum Services

before the

Subcommittee on Interior and Related Agencies
Committee on Appropriations
U.S. House of Representatives

May 3, 1990

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Mr. Chairman and members of the subcommittee, I am Joan C. Hull, Executive Director of The Bostonian Society and I am testify before you today on behalf of the American Association of Museums. I am delighted to have this opportunity to speak about the Institute of Museum Services (IMS) Conservation Project Support program and the salutary and long range impact IMS conservation grants have had on The Bostonian Society. The Society is Boston's historical society and museum and since 1881 has been collecting Boston history in its museum and library. The museum, its exhibition and storage are located in the Old State House, which is an American landmark building, a site of critical importance in the American Revolution, and Boston's oldest public building.

On behalf of The Bostonian Society, I most respectfully urge you to support the IMS at the highest level of funding possible, and submit this testimony about the impact of three IMS conservation grants upon the Society.

*THE COLLECTIONS*

The Society holds an important Boston history collection with many objects dating from the founding days of the American nation. Because of the city's singular role in history, especially during the American Revolution, we believe that to some degree these collections are part of the heritage of every American today. In them are objects of historical and aesthetic value ranging from: muskets and cannon balls from the Battle of Bunker Hill and a 1630's cradle of one of Boston's earliest families; to a Paul Revere engraving of the Boston Massacre; to exceptionally fine paintings of Boston's harbor by such prominent artists as John Allen White and Fitz Hugh Lane.

*THE NEED*

This fine collection of Boston and Americana has been stored and exhibited in a building with no environmental controls nor planned storage space. Because of limited financial resources, conservation measures have been mainly just in response to critical needs. The collections were deteriorating, and in some areas approaching a state of irremediable harm. In 1986, the Society learned of a new challenge, a coming benchmark renovation of the Old State House, which meant that the collection would have to be moved in total. Concerns about relocating a collection which has been amassing for over 100 years triggered thinking about long range planning and new conservation and management measures.

With the support of three IMS conservation grants, within just a few years, there has been a major improvement in the collections' state, condition, and assurance of future preservation. To begin, a long range plan was roughed out and a means of implementing it were sought. The first step was to conduct a comprehensive inventory of the collections including the location of all objects. This was funded entirely by the Society. The second phase would be a survey of the condition of the collections, with recommendations for treatment. The third phase, if funds allowed, would be the actual conservation of objects.

In 1987, the Society received its first $18,550 IMS grant for the survey of the collections by conservators and recommendations for the treatment and stabilization of the objects before the upcoming move. The results also enabled the Society to adapt its long range plan to better meet future needs. In 1988, the Society applied for and received a $14,782 grant which was used for preventive measures and priority collections stabilization that had been

identified in the survey. In 1989, a third grant of $25,000 was received which will match the costs for the actual treatment of objects in the collection.

*THE IMPACT*

These three grants have had important, salutary effects upon the immediate and long range conservation of the Society's collections. The dollar amount of these grants has been greatly magnified during their implementation, and without them a number of critical actions would not have taken place. The direct result of these grants enabled the Society to engage the services of professional conservators to independently assess the collections and make recommendations for priority treatment. This in turn enabled the Society to refine and produce a much more sophisticated and practical collections management plan that encouraged new plans for managing the collections, including the introduction of high technology. In addition, the grants have spurred a fund raising interest in collections conservation which resulted in a $120,000 goal for the Society's Making History Campaign. As a result of the IMS grants, the Society attained a level of credibility and a "track record" which helped attract conservation funds from other sources; namely: the National Endowment for the Arts, and the Massachusetts Council for the Arts & Humanities and a major gift of $30,000 from an anonymous donor.

The long range plan set a goal to improve the management of the collections, and make them more secure and accessible in the future. As a result, another objective in the fund raising campaign was $101,000 for collections-related expenses. A substantial expense has been devoted to the purchase of a computer and custom software designed specifically for the

management of museum collections. This was especially vital to a collection which was to be moved several times, as objects needed to be identified and tracked as they were destined for conservation treatment and for opening exhibits. Other dollars will go for storage and laboratory equipment.

It should be noted that the collections environment -- air and heat control, and more -- is critical to the long range needs of preservation. Society efforts spent on substantially improving the collections coincide with major renovation efforts at the Old State House, undertaken by the Boston National Historical Park, with a congressional appropriation for the preservation of Fanueil Hall and the Old State House. The reports from the IMS survey consultants were basic documents, frequently consulted, during the planning by architects and others for acceptable conditions for housing and exhibiting the collection. Museum-standard environmental systems will be one very exciting result, as well as newly designed storage space for the museum collections in a transformed attic and basement in the Old State House.

*THE IMS GRANTS*

*1987-88 GRANT. IMS Share: $18,550. Society Share: $26,919. Total: $45,469.*

The purpose of the grant was to conduct a survey of the Society's collections by conservators, who would make recommendations for long and short range conservation needs including storage, move-related preparation, and treatment. Conservators surveyed seven categories of the collection: furniture; ship models; miscellaneous organic materials (leather, bone, ivory and more); oil paintings; works on paper; wood sculpture, metal, stone, ceramics and glass; and textiles. In addition, an overall evaluation of the collections was conducted. A major portion of the IMS share was used for

expenses associated with the consulting conservators' survey of the collections.

During the survey process, the Society's museums staff made informed decisions about which items should be evaluated by the visiting conservators,expediting their visits. The results were: 214 objects surveyed in the textile collection; 193 prints and other graphics from objects on paper; 200 wood, metal, etc. items; 255 objects from the organic collection; 50 examples of furniture; 42 paintings; and an overall assessment of the ship models.

The conservators recommendations in written reports provided an invaluable base for future storage conditions and treatment of the collections. They gave recommendations about the actual conservation treatment of objects, and established priorities.

They made suggestions about environmental issues relating to dust, light, and heat and humidity, and practical ways of improving current conditions, while preparing the collections for the temporary move to another location.

*1988 GRANT. IMS Share: $14,872. Society Share: $23,999. Total: $38,871.*

The purpose of this grant was the logical follow through of recommendations made as a result of the 1987-88 IMS Conservation grant. The funds were used to immediately stabilize the collections through various protective measures, and prepare it for packing and storage as a result of the move during Old State House renovations. A good portion of the IMS funds were used to purchase museum-standard supplies and materials related to the protection of the collections.

This project was organized in four stages. In the first stage, the attic

storage space had to be reorganized completely to eliminate non-museum items; an object handling area had to be created, and the collections sorted. In the second stage, needed supplies and material were identified, evaluated and ordered.

The third phase - wrapping the objects for storage - was the most time consuming (10 months) and the most important for its impact on the collections. To mention just a few of the protective measures taken: staff, sometimes using cotton gloves and wearing masks, unwrapped and rewrapped objects, covered furniture with polyethylene dust sheets, and padded protruding edges with padded Dynaform; historic textiles were transferred to acid-free storage boxes, and carved wooden objects were wrapped in bubblepack and/or boxed and shelved; stacked paintings were interleaved with cardboard and padded; ceramics were rapped, and open shelving was protected with dust curtains, and windows covered to prevent dust and drafts.

In the last stage on this grant project, an all-day workshop was held in September of 1989 with four experienced presentors giving talks about the proper wrapping and handling of museum objects, with a special orientation to prepare for a move. Invitations were sent to the staff of other nearby organizations to participate in the workshop in order to maximize the distribution of this very special interest information.

The impact of the grant was immediate and critical for one month later, in October, the Society's museum entered the 5-month period which would culminate with the actual move of 80% of its collections in March, 1990. The museum was closed in January and in January, February and early March, the collections were prepared for the move. This included all aspects of handling the collections, as well as the systematic monitoring of the objects by the

installation of a computer and software system which would track the inventory from museum to storage, and eventually back to museum again. This inventory will provide the database for the computerization of the collections.

With only very minor problems the move was successful, and it appears that the collection is in excellent condition and remains accessible while in storage. The final move of the remaining objects will take place in August/September of this year, and it is anticipated that too will be a satisfactory undertaking.

*1989-90 GRANT. IMS Share: $25,000. Society's Share: $27,398. Total: $52,398.*

This grant almost entirely supports the cash costs for the actual conservation treatment of objects which had been identified as needing priority care. It is the direct result of the work accomplished through funding by the two earlier IMS grants.

This grant is in process at present, and will pay for services and conservation treatment from such well-known laboratories as the Art Conservation Resource Center, the Center for Conservation, and the Society for the Preservation of New England Antiquities, as well as individual conservators.

A sampling of the 43 objects to receive conservation follows: John Robbin's drum, carried at the Battle of Bunker Hill; a lantern which hung from the Liberty Tree; a musket from the Battle of Bunker Hill; a painted ceramic punch jug belonging to John Hancock; a brass gunner's calipers manufactured by Paul Revere; a "Boston Massacre, 1775" print by Paul Revere; "Old State House In Flames, 1832," oil on canvas; Speaker's Desk from the Old State House;

Chippendale side chair from the Hancock House; and a model of the ship Constitution.

*CONCLUSION*

In summary, the three grants by IMS, for $58,422 in all, (plus the Society's match of $78,316) will generate another $97,000 for conservation treatment, and $101,000 for collections management and storage, for a total $198,000 additional investment in the improvement of The Bostonian Society's collections. Another result is the long range conservation plan which is in place and has been implemented. The plan calls for an improved museum management system and the integrations of computer technology which has been established and will vastly improve all aspects of the museum's operations and significantly increase access to the collections for study and exhibition purposes. Thus, important collections of Boston and American history will be better preserved and more available as the direct result of the financial support of the IMS.

Chippendale side chair from the Hancock House; and a model of the ship Constitution.

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In summary, the three grants by IMS, for $58,422 in all, (plus the Society match of $78,316) will generate another $97,000 for conservation treatment, and $101,000 for collections management and storage, for a total $198,000 additional investment in the improvement of The Bostonian Society's collections. Another result is the long range conservation plan which is in place and has been implemented. The plan calls for an improved museum management system and the integrations of computer technology which has been established and will vastly improve all aspects of the museum's operations and significantly increase access to the collections for study and exhibition purposes. Thus, important collections of Boston and American history will be better preserved and more available as the direct result of the financial support of the IMS.

American
Association
of
Museums

Statement of the

American Association of Museums

presented by

Christopher J. Reich
Director, Anniston Museum of Natural History

on

FY 1991 Appropriations for the
Institute of Museum Services

before the

Subcommittee on Interior and Related Agencies
Committee on Appropriations
U.S. House of Representatives

May 3, 1990

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Mr. Chairman and members of the subcommittee, I am Christopher J. Reich, Director of the Anniston Museum of Natural History in Anniston, Alabama. I appreciate the opportunity to testify on FY 1991 appropriations for the Institute of Museum Services (IMS) on behalf of the American Association of Museums.

As the Director of this institution for the past seven and one half years, I can state without hesitation that the existence of the Institute of Museum Services has been a catalyst for the growth and development of the Anniston Museum of Natural History. The comments I wish to share with you are based on the participation of our Museum in both the Museum Assessment Programs (MAP), the General Operating Support program (GOS), and the Conservation Project Support Program. I might also add that my experience as a GOS reviewer has been very beneficial for my own professional growth.

The Anniston Museum of Natural History is located in Anniston, Alabama, a city of 30,000 people located in Calhoun County, with a population of 124,000. Our community is nestled in the foothills of the Appalachians, 90 miles west of Atlanta, Georgia and 60 miles east of Birmingham, Alabama. The Museum is celebrating its 60th anniversary in 1990, having been founded in 1930 as the Regar Memorial Museum of Natural History. Since the construction of a new 50,000 square foot facility in 1976, the Museum has grown rapidly as an educational resource, tourist attraction, and cultural center for the northeast Alabama region.

Our Museum is perhaps most well-known for the innovative nature of its exhibit program. In 1984, a Museum Assessment Program visiting consultant stated, "The Anniston Museum of Natural History must be counted as one of the great surprises in the museum world. While I was aware of the fact that substantial emphasis had been placed on exhibits and exhibit construction over

the last several years I had no idea of the size and caliber of the exhibits which has been successfully undertaken by this museum located in a relatively small community. The very fact that a city of 30,000 people in rural Alabama could construct a museum of some 46,000 square feet with natural history exhibits rivaling, and in my opinion, surpassing in several instances, those of the great museums of natural history in the United States, is a tribute to the devotion and support of the Board of Directors, the City of Anniston, its citizens and the hard work of the museum staff. The overall impression of the institution is outstanding because of cleanliness, landscaping, grounds maintenance and exceptional exhibit design and installation. In an honest attempt not to be guilty of overstatement, I believe Atlanta, Birmingham and New Orleans would count themselves as fortunate to have a natural history museum of this caliber."

The Anniston Museum of Natural History preserves a relatively small but excellent collection of biological specimens and anthropological objects. The ornithology collection includes one of the nation's oldest collections of diorama birds, which is of historical significance. In addition, this collection includes eight species of extinct and endangered birds of North America. The Museum also acts as a repository for archaeological materials excavated as part of research projects conducted by nearby Jacksonville State University. Surrounding the Museum are several acres of native woodland; the Museum's nature trails provide the only tract of undisturbed wilderness which is available to the public in the city limits.

The Museum involves the public in an active schedule of programs and events, all of which relate to its institutional mission as both a natural history museum and a cultural center for the community. Because there are so

few museums in this region of the country, the Anniston Museum, in many instances, is offering unique learning opportunities for children and adults of all ages. In recent years, the Museum has become actively involved in visitor studies and our staff has made a commitment to continuously evaluate the effectiveness of our exhibits and educational programs. The Museum helped to initiate publication of the quarterly newsletter, Visitor Behavior, as well as serve as a co-host for the first annual Visitor Studies Conference in 1988.

The Museum vigorously promotes itself as a tourist attraction for the region. Special events and an active marketing program combine to increase visitation, thereby enabling the Museum to reach out to a much broader audience while building economic stability through increased admission revenue. Attendance has more than doubled since 1982, with 95,000 visitors recorded in 1989. Last year, the Museum Board commissioned an economic impact report, which documents that the presence of the Museum in the community creates a $6.8 million impact on Calhoun County.

The history of the Anniston Museum of Natural History is a wonderful story of intense community support and involvement. Local citizens treasure the Museum as a showplace for their community. A recent editorial in The Anniston Star stated, "The museum expresses a spirit in this region. So many people are involved with its success, the museum is a connector institution that knits the community together better than the street system." Although the Museum is owned by the City of Anniston, it operates as an appropriated agency. Operating revenues represent a combination of city funds, earned revenues and private donations. In recent years, the Museum has successfully generated both state and county appropriations, as well as support from the federal government through the Institute of Museum Services. These additional

revenues have made it possible for the Museum to launch new initiatives, which have greatly enhanced its ability to improve the quality of life in the region it serves. In particular, the growth and development of the Museum's educational services is directly related to the award of a series of four IMS General Operating Support awards over the past six years.

The Anniston Museum of Natural History first applied to the IMS for General Operating Support (GOS) in 1979. This application was unsuccessful, as was a subsequent application in 1983. The Museum's first GOS grant award was received in 1984. These funds made it possible for the Museum to establish the full-time position of Naturalist, to focus on the educational activities of the Museum. Prior to that time, the responsibilities of this position were combined with those of the Museum Registrar, creating a very unworkable situation. The 1984 award was also used to improve and expand the Museum's "traveling trunk" collection of hands-on educational materials available for loan to teachers and students. In addition, funds were utilized to support ongoing operational needs and to retain the services of a conservator to assess environmental conditions in the Museum's exhibit hall.

Although the Museum's GOS grant applications were unsuccessful in 1985 and 1986, we continued our commitment to the development of a solid educational program. A separate Education/Research Department was created for the first time and the position of Curator of Natural History was established to oversee its operation.

Beginning in 1987, the Anniston Museum has received a series of three consecutive GOS awards. These funds have enabled the Museum to make dramatic strides in the development of its educational services in particular, as well as other areas of the museum's operations. In 1987, GOS funds were used, in

part, to fund a Museum Outreach Program. Through this program, a Museum Outreach Coordinator was employed to develop and present a series of three environmental education programs using museum resources in every third grade classroom in Calhoun County. The program also provided for the development of an after-school nature club for fourth and fifth graders, the continuing expansion of the traveling trunk program and the development of a series of teacher in-service workshops conducted by museum staff members.

The establishment of the Museum Outreach Program marked an important turning point for the Museum's credibility as an educational resource in the region. The Calhoun County Commission provided an appropriation of $10,000 to cover half the costs of this program in its first year. This was the first time in the Museum's history that operating revenues were received from the County. Of equal significance is the fact that the County has continued to fund this program for three years in a row, even in the face of shrinking tax revenues and pressing economic problems. The GOS award has definitely played an important role in securing these appropriations.

In 1988 and 1989, the Museum has continued to direct a large percentage of its GOS award to the educational activities of the Museum. During the past three years, the Anniston Museum of Natural History has taken a leadership role in environmental educational programs throughout the state and the region. Using the collections of the Museum as a base, staff members have developed a series of programs and presentations which are simply but effectively designed to generate a greater awareness and appreciation for the natural world. Each program is designed to instill a sense of environmental consciousness in the participants, which they can apply to all areas of their lives. Staff members have presented these programs throughout the state and

in western Georgia. The Museum's educational staff has also been instrumental in the organization of environmental groups in both the county and the state. The Museum has not overlooked the other areas of its collections in this process. Additional programs, both in and out of the Museum, examine a variety of cultural traditions (particularly African and American Indian), with a strong emphasis on the ability of man to choose to live in harmony or disharmony with the environment. A recent project, funded by the Alabama Humanities Foundation, was targeted to middle school students and their parents. Entitled, "Alabama Indians: An Exploration in Creative Adaptation," the program was such a successful collaboration of young people, adult learners and scholars that it was nominated for the prestigious Schwartz Prize in 1988.

In 1988, the Museum Outreach Program was named the Best Environmental Education Program in the State of Alabama, Community Outreach Division, by the Center for Environmental Research and Service. Also in 1988, the Museum received a special donation of $12,000 through the State of Alabama Attorney General's office to sustain this program.

In 1989, the Museum's IMS/GOS award was used, in part to establish a position of Community Services Coordinator. This position has also supported educational programming, by improving reservations and scheduling procedures. In addition, this position serves as a volunteer coordinator, which has enabled the Museum to professionalize and expand its volunteer program. Over 300 persons of all ages and backgrounds contribute their time and talents to the Museum on a variety of projects throughout the year. A recent major exhibition on robotic dinosaurs was supported by 191 volunteers who contributed well over 1,500 hours during a period of six weeks.

It should be noted that these GOS awards have also been applied to other

areas of museum operations. Funds have been used to support professional development opportunities for staff through attendance at conferences and by increasing the number of institutional memberships in professional associations. Grant awards have also been applied to ongoing maintenance and security needs, insurance for collections, and professional accounting services. The GOS program made it possible for the Museum to engage the services of a consultant in 1989 to provide guidance in the development of safety procedures as related to exhibit preparation areas.

If a GOS award is received in 1990, the Anniston Museum of Natural History plans to direct some of the funds to the improvement of collections management procedures. As you know, this is a very important area of museum operations which is not always easy to fund through private sources. The recent approval of a completed Collections Management Policy places the Museum in a strong position to move forward with this process through the addition of staff and the purchase of equipment for computerization of collections records.

With all this in mid, I am pleased to be asked to share some general observations about the GOS program. There is no question in my mind that the existence of this program (as well as the Museum Assessment and Conservation Project Support Programs) has led to a greater commitment to the development of professional standards within the profession. The competitive nature of the grant process requires a museum to analyze its operations as compared to other similar institutions. The very process of writing a GOS grant application is a worthwhile exercise for any museum. The process of preparing the application requires a museum to reflect on the manner in which it is managing its entire operation, from the physical facility itself to the collections, exhibits, and educational programs. The process of preparing the

application results in serious reflection on the means by which the museum manages both its financial and human resources. Furthermore, the actual award of a GOS grant is definitely of great importance in furthering the long range goals and objectives of the museum. In the case of the Anniston Museum of Natural History, it is clear that the GOS award has served as a catalyst for private support. It has also contributed to a greater degree of credibility and prestige for our institution -- not only in our own community, but throughout the state, the southeastern region, and within the museum community itself.

Participation in the General Operating Support Program (as well as MAP) has been very helpful to our Museum Board and staff in the articulation of long range goals and objectives. The opportunity to submit a full range of museum operations to a peer review process on an annual basis is a very healthy exercise for any institution. The Museum staff and Board look forward to the annual return of reviewers' comments. Perceived strengths and weaknesses are made clear through this process. The existence of the Institute of Museum Services has, in no small way, helped our Museum Board to develop greater awareness and appreciation for the value of professional standards as the Museum grows and develops. Finally, GOS grants have provided funding for some of the basic functions of the Museum as opposed to the kinds of limited special project funds which are available from other federal agencies. The flexibility of the program enables the recipient museum to apply the grant award to current areas of need, thereby strengthening the basic operation of the facility and furthering its progress in achieving stated goals and objectives.

There has been considerable concern within the museum profession regarding

the GOS application process, the distribution of GOS grants, and the review process itself. Several years ago, the Anniston Museum of Natural History and other museums in the State of Alabama wrote letters of inquiry questioning various aspects of the program. IMS staff members were very responsive to our inquiries and made every effort to assist us in our efforts to improve applications. I believe that the staff of the IMS and the National Museum Services Board should be commended for their efforts to address the concerns of the museum community in this regard. I would encourage their continuing efforts to implement the recommendations contained in the recent review of the GOS program. In particular, the IMS staff should pay careful attention to the training of GOS reviewers. Having served as a reviewer myself and participated in at least one training opportunity, it is clearly evident that there is a wide range of experience and ability in the reviewer pool. I believe that the allocation of a portion of the 1991 administrative budget for research and evaluation would be an important aspect of the entire program.

In addition to the grants received through the GOS program, the Anniston Museum of Natural History has benefited greatly from the Conservation Project Support Program. In 1985, this program funded an extensive general survey of the Museum collection and its conservation needs for use in program and budget development. A 1986 award enabled the Museum to conduct a year-long monitor of temperature and humidity in exhibit and storage areas. In 1987, an award through this program was used to conduct training sessions in conservation techniques for collections, exhibition, and maintenance staff. The Museum is currently benefitting from a 1989 conservation grant award to conduct a collections management condition survey of a large component of the permanent collection. All of these grants have provided the Museum with access to

professional conservators whose expertise and knowledge would not normally be available in our region. The impact of their visits will enable museum staff to implement a long-range conservation plan for the care of the collection.

I do not believe it would be an exaggeration to state that all of these grant awards have enabled the Anniston Museum of Natural History to realize a potential that might not otherwise have been fully realized. The assistance of the Institute of Museum Services in the development of the Anniston Museum of Natural History has made it possible for our institution to provide a range of unique educational, cultural and recreational opportunities for the people of this region which did not even exist just ten years ago.

Thank you for the opportunity to testify today. I am certain that the positive experiences of our museum reflect similar experiences in museums throughout the nation. The GOS program has contributed greatly to the quality of life for the citizens of this country through the improvement of the museums in their communities. I strongly encourage this subcommittee to support the administration's request for an increase in the FY 1991 appropriation for the Institute of Museum Services.

American
Association
of
Museums

Statement of the

American Association of Museums

presented by

Amanda Stover
Director, Amarillo Arts Center

on

FY 1991 Appropriations for
The Institute of Museum Services

Subcommittee on Interior and Related Agencies
Committee on Appropriations
U.S. House of Representatives

May 3, 1990

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Mr. Chairman and members of the subcommittee, I am Amanda Stover, director of the Amarillo Art Center. I am also a member of the Government Affairs Committee of the American Association of Museums (AAM), on whose behalf I am testifying today. Thank you for the opportunity to testify on FY 1991 appropriations for the Institute of Museum Services.

The AAM membership consists of more than 8,000 individuals and 2,500 art, history, natural history and science museums, zoos, aquariums, botanical gardens, planetariums, and children's museums. AAM serves the diversity of the museum community by providing ongoing professional and technical assistance through our programs on Accreditation, Technical Information, Meetings and Continuing Education, Publications, International Affairs, Government Affairs and the Museum Assessment Programs. In order to improve communications across disciplines and space, AAM maintains strong relationships with local, state and other national museum associations, and other cultural organizations. These activities enable the AAM to facilitate the exchange of information on collections and resources management, conservation practices, professional development and training, institutional standards, and basic operations. Implementing new and improved policies, procedures and techniques in our museums to care for collections and educate the public, however, takes time and money.

The historic Belmont Report, published in 1969, was a study commissioned by the Federal Council on the Arts and Humanities on the conditions and needs of America's museums. This comprehensive report laid the foundation for a federal response to the escalating needs and increased public demands on museums. Seven years later, in 1976, after many months of congressional hearings and deliberations Congress acknowledged the important mission of museums in collecting, preserving, interpreting, and exhibiting our nation's

cultural patrimony, and President Gerald Ford signed into law the enabling legislation for the Institute of Museum Services.

With the creation of the IMS, critical federal grant assistance was made available on a competitive basis to:

> ...encourage and assist museums in their educational role...; to assist museums in modernizing their methods and facilities so that they may be better able to conserve our cultural, historic, and scientific heritage; and to ease the financial burden borne by museums as a result of their increasing use by the public. (U.S. Code 20, Chapter 26, subchapter II, Sec. 961.)

This language, part of the enabling statute of the IMS, identifies still today the fundamental mission of our museums and the needs they continue to face. The IMS makes it possible for many museums to fulfill and expand their educational missions, to preserve the artistic, historic and natural artifacts that demand ever greater care, and to support the most basic operations of our museums, from paying the electric bill for exhibition lighting to support of staff salaries.

Over the short history of the Institute of Museum Services, America's museums have fought repeated attempts to eliminate this agency. You and members of this subcommittee heard us in our plea for the continued operation of this agency and fought with us to prevent the dissolution of IMS. You understand the valuable contribution of this agency to museums, to their collections, exhibitions, and educational programming. You have helped us get to the point of where we are today -- discussing a modest $1.325 million, or 5.8 percent, increase in the budget of the Institute of Museum Services. For this we thank you. As we are now far behind in adequately funding this agency and providing necessary support for the general operations of our museums and the protection of our cultural heritage, we have a long way to go.

As you know Mr. Chairman, museums are unique among cultural institutions in their numbers; their diversity in size and discipline; their appeal to the broadest public; their links, both formal and informal, to this nation's education system; their contributions to scholarly and scientific research; and their collections -- millions of unique and irreplaceable objects of natural history, history and art, as well as living collections of plants and animals. Museums are diverse indeed, but they share one important aspect: we all rely on real things. A real Titian. A real Titan Rocket. The fossil of a real Tyrannosaurus Rex. Even in this media-saturated age, there is no substitute for the real thing. The American people clearly agree; every year, 500 million people visit our nation's museums.

Built and funded over the last century and one-half primarily by private philanthropy and the initiative of state and local governments, museums have achieved a standard of excellence equalled only by the affection and interest that Americans have for them. Museums have a long tradition of scholarship, education, access and public service. Their impact on the economic well-being of our communities is amply documented. Their contributions to our intellectual and cultural life, their stimulation of our senses of curiosity and vision are a cornerstone of our open society.

Museums have long held the principle that as custodians of the nation's natural, historic, scientific and artistic heritage, their collections and programs should be accessible to all those who wish to see, study and learn from them. For this reason, museums have traditionally charged as little as possible, if at all, for admittance and have maintained hours that make visiting them broadly convenient. In addition, museums have increased physical access to their buildings and adapted public programs to meet the needs of special patrons.

such as school children.

Because of this commitment to public access, museum personnel each day must assure security, building maintenance, adequate storage facilities, climate control and collections care to protect their irreplaceable arts, artifacts and living specimans. Museum collections must be kept secure, their environments carefully monitored and controlled, and their buildings properly maintained. Although priorities may shift and emphases change, these are ongoing and costly responsibilities, integral to the definition of museum and part of the public trust placed in each one of them.

The challenges before America's museums today are greater than ever. With the ongoing mission of collecting, exhibiting and preserving artifacts and specimens of our cultural heritage, museums must reach deeper into their communities and be even more responsive to the public. One area of particular growth in museums is the reflection of our nation's cultural diversity. There is, across our land, a profound and growing dedication to the "peopling" of our institutions. We know that people come to museums in which they see themselves and through exhibitions and public programming, museums have expanded their attention to different cultures -- Native American, African-American, Latino, and Asian American. Many museums with Native American collections, for example, have made Native American participation in collections, exhibitions and other programming central to their operations and approach with sensitivity the establishment of new policies for the treatment of Native American materials in museums.

At the Amarillo Art Center, we embrace cultural diversity in a number of ways: through exhibitions which just this year include an exhibition of works by six visionary black artists working in Texas; an exhibition of Japanese

woodblock prints from the 18th and 19th century; a collection of Latin American prints; and an exhibition of Spanish Colonial religious artifacts from the American southwest.

We embrace cultural diversity through interpretive programming concurrent with exhibitions which furthers their impact in the community and broadens cross cultural understanding. With the exhibit of works by black visionary artists the Art Center hosted and co-sponsored a community festival in celebration of African-American traditions with the African American Heritage and Cultural Center. With the Japanese woodblock print exhibit, we co-sponsored, with Amarillo College, a series of lectured dealing with the Pacific Rim bringing to Amarillo four nationally renowned scholars. A few Sundays ago, the Art Center presented a two person musical, "I Am Annie Mae," chronicling the life of a black woman from the rural routes in central Texas to political activism in Dallas. The diversity and the enthusiasm for the audience testified to a previously unmet need being fulfilled.

We further embrace cultural diversity through targetted outreach to churches, schools, and special interest groups developing new audiences in previously underserved constituencies and through inclusion in the governance process by appointment of African Americans and Mexican Americans to serve on the Board of Trustees and by ensuring cultural diversity in the committee structure.

These are just a few examples of what is happening in museums throughout the United States as museums continue to be a civilizing force in society

These and other new challenges are met by our museums in part through the assistance provided by the Institute of Museum Services and its support for the very foundation of our nation's museums.

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The General Operating Support program of the IMS serves museums by assuring that both critical and routine tasks are accomplished. GOS grants can also help museums in a variety of other respects, such as conducting research on collections or exhibitions and sustaining ongoing educational programs. The enabling statute provides for assistance to museums for exhibition installation and interpretation; staff development; administrative costs; educational programs; and other costs associated with museum operations (Sec. 965).

Probably one of the most extraordinary examples of the value of IMS general operating and conservation support is that of several San Francisco Bay area museums that used IMS grant support to protect collections in the event of an earthquake. When the massive October 1989 San Francisco-Oakland earthquake struck, the Stanford University Museum of Art suffered extensive structural damage. However, a $35,000 IMS General Operating Support grant received several years earlier, used exclusively for protection of collections in the event of an earthquake, is credited with protecting all but a few of the museum's 30,000 objects from damage. It is safe to say that, together with the foresight of the museum's staff, the IMS played a significant role in the preservation of the Stanford collection.

In 1989, the Amarillo Art Center was a proud and grateful recipient of a highly competitive General Operating Support grant from the Institute of Museum Services. The impact of the grant should be understood in recognizing the Art Center as a full service art museum serving the isolated 26 county Panhandle of Texas, an area roughly the size of Illinois, with a total population of 50,000.

The funding is being used to increase educational outreach into elementary

schools in Amarillo and to extend outreach into four schools in the region. The need for outreach efforts to provide art education is great in this area where it has been virtually deleted from the curriculum during a period when business leaders are crying out for employees with greater creative thinking ability and mental agility -- both used to research and to market to previously unreached audiences through a variety of methods including media advertising and flyer and poster distribution resulting in a five percent increase in attendance this year. The third primary use of the funds is to provide stable operating support and to leverage continued funding from the private and corporate sectors at a time when, without the GOS grant, and its requirement of maintenance of local support at pre-grant levels, the down economy of the region would cause contributions to drop.

My colleague, Christopher Reich, director of the Anniston Museum of Natural History in Anniston, Alabama, will address how General Operating Support grants have served the Anniston Museum.

In addition to the praise for GOS, however, many within the museum community have expressed concern about several aspects of the award process utilized by IMS for the GOS program. Specifically, concerns have included the need for additional training of GOS peer reviewers, the high number of applications assigned to each reviewer, the number of available reviewers per museum type, and the scoring of grant applications. In several of these areas, the IMS has initiated new approaches to address concerns of the field such as in reviewer training. In all areas, I know personally that the IMS staff and the National Museum Services Board (NMSB), the policy-setting body of the IMS, are aware of the concerns of the museum community, and are working with the field to resolve these issues.

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A positive step was taken last year when the NMSB and IMS staff undertook a comprehensive review of the General Operating Support program, the first indepth examination of the program in its twelve-year history. This review was initiated in response to the kinds of concerns I have mentioned from the museum community regarding the administration of the program, the peer review process utilized in evaluating grant applications, and the distribution of grant awards.

After eight months of review, a committee of the NMSB issued a report in November 1989 that addresses seven sets of issues. These include: program and administrative funding; distribution of grants by discipline, budget size and state; budget categories; application requirements; reviewer qualifications; reviewer performance; and communications. The AAM commends NMSB chairman Dr. Willard Boyd, president of the Field Museum of Natural History; James H. Duff, executive director of the Brandywine River Museum, a member of the NMSB and chairman of the committee that undertook the review; and all members of the NMSB and the IMS staff.

For eight years, the AAM has played a significant role with the IMS in providing support for museums' general operations through the Museum Assessment Programs (MAP). I can testify personally, having served as a MAP surveyor, that as an adjunct to the General Operating Support program, MAP is significant for small and young museums that have few staff, limited resources, and strong ambitions to successfully fulfill their mission. Through this non-competitive grant program, eligible museums meeting a basic set of criteria receive guidance and assistance through self-study and peer review on all functions of museum operations, such as governance, staffing, preservation and collections management. Currently undergoing research and

development is a new component of MAP that will assist museums in their interaction with the public through educational programs, exhibitions, and audience development, research and marketing.

With a modest grant to cover expenses incurred by the museum for the evaluative process, approximately 2,300 MAP grants have been made over the past nine years, many to museums that subsequently were successful IMS General Operating Support program grant recipients. The AAM is proud to produce and administer MAP and to work with the IMS and the National Museum Services Board to assure that museums across the country in need of technical assistance have access to this unique program.

Now in its seventh year, the Conservation Project support program continues to play a critical role in assisting museums in the area of conservation. Originally designed to support the treatment of specific objects and specimens, the program was redesigned several years ago to focus on priorities and long-range planning in conservation in order to meet overall conservation needs in museums. The program now supports every facet of collections care: surveys of collections and environmental conditions, planning for proper storage and climate control systems, conservation training and research, and the treatment of objects and living specimens.

In the most recent 1989 grant cycle, many museums received conservation support to undertake surveys of collections and environmental conditions, to hire a conservation consultant to conduct a general survey and to develop long-range conservation planning.

Museums that have utilized conservation support for surveys include the Museum of Natural History in Lawrence, Kansas which received an $11,600 grant to hire a professional conservator to conduct surveys of the herpetology and

ichthyology collections and to purchase supplies to improve tank storage of large reptiles. And the Museum of Fine Arts in Boston received a $24,000 conservation grant to conduct a general survey of the storage area and an environmental engineering survey of the specific 10,376 square foot storage area containing objects from the Department of Egyptian and Ancient Near Eastern Art and the Classical Art Department.

1989 conservation grants will also be used by many museums to treat specific objects and specimens. The Fairbanks Museum and Planetarium in St. Johnsbury, Vermont, will use the $24,300 grant to implement recommendations from a recently completed IMS-funded survey including environmental monitoring of collections, improvement of exhibit and storage facilities, employment of a professional conservator to clean unhoused specimens, and to develop an emergency disaster plan. A $25,000 conservation grant award received by the Walters Art Gallery in Baltimore will enable the museum to hire a specialist in Asian scroll conservation to treat and remount seven scrolls and to purchase the supplies and materials needed for the treatments. Joan Hull, director of the Bostonian Society in Boston, Massachussets, will address specifically the benefits of the Conservation Support program to the museum she directs.

Conservation treatment of objects and long-range conservation planning continue to be of the highest priority for museums. In 1984, the AAM was joined by the National Institute for the Conservation of Cultural Property and the American Institute for Conservation to undertake a study, at the request of Congress, on the condition of collections in America's museums and to provide an overview of the resources that are available to museums as they care for their collections. "Collections Management, Maintenance and

Conservation," the first major study of the needs of museum collections, was submitted to the Congress several years ago.

However, the museum universe is large, diverse and constantly changing, and museum collections continue to grow and demand greater attention. The nearly 40 percent of museum collections deemed to be in serious or routine need of conservation in 1984 is likely to be matched by the number of artworks, artifacts and living specimens that today demand attention. New federal efforts to address certain types of collections -- books and paper, archaeological and ethnological materials -- are helping to address these serious problems.

The support provided for this critical work through the IMS Conservation project support program plays a major role and must be strengthened. The new Conservation Assessment Program, funded through the IMS and administered by the National Institute for the Conservation of Cultural Property, is modeled after the Museum Assessment Programs and will provide additional technical assistance in conservation. The AAM strongly supports this initiative and others that address the preservation of our natural and cultural heritage.

Since the 1985 reauthorization of the IMS, a new IMS program has emerged as a result of a 1987 appropriation initiated by this subcommittee to enable the IMS to enter into contracts and cooperative agreements with professional museum organizations for programs and projects to educate museum professionals in conservation and museum management issues. Thus, the Professional Services Program was established under Sec. 206(b)(1) of the enabling statute. This program filled the void created when the National Museum Act of the Smithsonian Institution, which provided grant support for training opportunities for museum professionals, research on museum-related problems,

and museum management, was not reauthorized by Congress in 1984.

The Professional Services Program (PSP) provides support to professional museum organizations for projects designed to strengthen museum services. The AAM has received two grants since the inception of this program, one for MAP III development as discussed earlier, and the other for AAM's Survey of Museums. Because of the critical need for current fieldwide information about museum operations and programs, the AAM has undertaken a national data collection project involving a comprehensive survey of information of museums in the United States. A PSP grant of $50,000 was received by the AAM for this project.

In an unique multi-agency effort, the National Endowment for the Arts, the National Endowment for the Humanities and the National Science Foundation have joined with the IMS and also supported this project. The project plan calls for the information to be maintained in standardized categories in a permanent database. By mid-1990, the AAM will publish the "1989 Report of Museums," an important extension of the 1979 "Museum Program Survey," the last comprehensive survey of the field. Subsequently, information will be updated, analyzed, and distributed on a regular basis to museum professionals who may use the material to initiate programs of long-range planning and address current needs and future opportunities. This documentation of museum diversity also will help those in the field describe the museum community to the public, monitor changes in the field, and make comparisons among museum operations.

Other PSP grants have been awarded to organizations such as the Association of Science-Technology Centers to produce a reference manual that will help museum exhibit designers apply the findings of ergonomic research to

the development of interactive exhibits that are safer, easier to understand, and accessible to a wider range of visitors. The American Association of Zoological Parks and Aquariums also received a 1989 PSP grant to organize a workshop where leading conservation biologists will assemble to review current scientific techniques for genetic and demographic management of species in captivity and to formulate new methodology.

The AAM and its members believe the PSP program to be a significant addition to the IMS and urge its continued support and funding.

The membership of the AAM, and indeed all museums and museum professionals across the country, view this year as an important and historic opportunity. In previous years during consideration of appropriations and authorization legislation, the issue surrounding IMS was simply whether the agency should or should not exist. Through your leadership, Mr. Chairman, and members of this subcommittee, we have come to a point today where the existence of the Institute of Museum Services is not in doubt. Your steadfast commitment to this small but important federal agency helped to turn around an administration that repeatedly sought the demise of the IMS and to bring us to this new era in which the administration acknowledges its significance to the museum community.

I would be remiss, however, if I did not also mention the important contribution of the new director of the IMS, Ms. Daphne Hood Murray. Ms. Murray's direct experience of twenty-three years working in museums makes her uniquely qualified to head the IMS. Her enthusiasm, candor, accessibility, and commitment to advancing the goals of the agency and to serving the museum community will be critical to the future of the agency. Her predecessor, Lois Burke Shepard, should also be mentioned because her leadership helped

stabilize the agency during difficult times.

Once again, Mr. Chairman and members of the subcommittee, I thank you for the opportunity to present this statement. I speak on behalf of the AAM, its thousands of members, and for every person in this country who loves museums.

Ms. STOVER. Thank you, Chairman Yates.

We first want to thank you, and members of your subcommittee, and Congressman Regula for the support you have already given to the Institute of Museum Services. I was here some years ago when the agency was under such attack. We're well aware of the efforts this subcommittee has made through the years to maintain the Institute of Museum Services. You are appreciated in the field.

The American Association of Museums is strongly in favor of the recommended increase of $1.325 million which is actually a 5.8 percent increase to $124 million in the total appropriation for the Institute of Museum Services. We very much appreciate that recommendation. We also want to remind you how much more is needed to adequately fund the museums of this country. The needs are great; the diversity is great.

We don't believe that there is any way to overstate the importance of Institute of Museum Services and what it has meant for the field.

Mr. YATES. I agree with you.

Ms. STOVER. It has had a tremendous impact in improving professionalism and the management of our institutions. The general operating support remains the cornerstone of the Institute of Museum Services.

I think several examples that we can bring to the table today dramatically illustrate the difference that it makes. One is the San Francisco earthquake last fall. Several of the museums out there had applied for general operating support and conservation support a couple of years ago. In receiving this funding, they had taken quite a few measures to improve the storage of the collections and also the exhibitions to protect against potential earthquake damage. The cause of that—there was very little damage done to collections and exhibitions in San Francisco. We can only assume that would not have been the case had that funding not come through. That kind of funding is very difficult to raise on a local basis. In Amarillo, Texas, which is located——

Mr. YATES. How big is Amarillo? How many people?

Ms. STOVER. It is a town of 160,000. It is an area of 26 counties where the metropolitan area encompasses 26 counties.

We received a general operating support grant this year that has enabled us to put art education into the schools in Amarillo. Not in all of them, but to make an effort to show the need and to meet that need.

Mr. YATES. We're aware of your request for these funds. I want to ask you the same question I asked Ms. Dickson. What is the feeling of the people in Amarillo, Texas about the appropriation for the National Endowment for the Arts?

Ms. STOVER. Because that is a conservative area of the Nation, I had anticipated a lot of negative feeling toward the Endowment and toward defending——

Mr. YATES. It is a 160,000 person town. The other towns within this area are not as large as Amarillo.

Ms. STOVER. No. Probably the largest, and there are several of this size, are around 30,000 and then smaller after that. The entire region has 500,000 people.

Mr. YATES. Right. Okay. And you are the center of whatever art there is in this whole community?

Ms. STOVER. Yes.

Mr. YATES. At the Amarillo Art Museum.

Ms. STOVER. Yes.

Mr. YATES. Do you get a sense of what the people in this 500,000 person area feel about the Arts Endowment?

Ms. STOVER. Yes, I do. There is a lot more support out there than you all are aware of. I wish it were coming forward. I know that my board has been very supportive recently in writing letters. What has amazed me is that I in that area felt like there would be so much opposition to the Endowment, and that it would come forth as we have seen it come forth in other places.

Mr. YATES. Frankly, I'm surprised because I really thought——

Ms. STOVER. I'm surprised, too, but I'm delighted.

Mr. YATES. I am, too. I had heard that in rural communities the churches are now opposed to the funding. Do you sense this?

Ms. STOVER. I do not sense this, although we certainly are led to believe this through the ads of the American Family Association and through correspondence that you all are receiving.

What has pleased me—and sometimes my faith in human nature isn't as strong as it should be—is the support that is there for the Endowment and the amazement that we're getting from school teachers, and people throughout the community that Congress is even considering taking the action—well, of course, it's already been taken, but to further that into the future.

I didn't have the faith that that would be the case, and I just hope that we can have those people write you and convey that. It is a feeling of astonishment that the truths of our country, the freedom that we're founded on, is being challenged.

Mr. YATES. Mr. Regula wants to ask you a question.

Mr. REGULA. Would you without hesitation have a show with Mapplethorpe and all of his photos and/or Tongues of Fire? Would you without any hesitation put that in your museum for public showing?

Ms. STOVER. Congressman Regula, hopefully we don't have any exhibition without hesitation. We think through each one carefully.

Mr. REGULA. Are you aware of what is in those two?

Ms. STOVER. I am aware of what's in the Mapplethorpe.

Mr. REGULA. And would you or would you not put that in your museum given your community's attitude that you have just described?

Ms. STOVER. Given my community's attitude, I'm not sure that we would show Mapplethorpe.

Mr. REGULA. I can understand that. I was just curious.

Ms. STOVER. But my community has been supportive of the freedom to bring any number of exhibitions there. We have not had a problem with censorship. I'm very proud of my community in that regard.

Mr. REGULA. But you've used judgment.

Ms. STOVER. We have attempted to use judgment, but we have had the freedom to judge and to not have that judgment restricted.

Mr. REGULA. Thank you.

Mr. YATES. May I ask the gentleman from Anniston, Alabama, how he would reply to that question? How big is Anniston, Alabama?

Mr. REICH. Anniston, Alabama is a city of 30,000 people in a county of 124,000.

Mr. YATES. Are you hearing anything about the arts?

Mr. REICH. I would say one thing in this regard in that I think our community has a long tradition of great admiration for the Endowment. In our case, we received an award from the National Endowment for the Arts to restore two Egyptian mummies in our collection at the end of the last decade. That is a very important part of the museum's collection.

Mr. YATES. You're natural history, aren't you?

Mr. REICH. Right.

Mr. YATES. Do you deal with the arts sufficiently so that you can answer the question?

Mr. REICH. It really wouldn't be appropriate for our museum——

Mr. YATES. To show the Mapplethorpe or any——

Mr. REICH. To consider an exhibit of that kind. We do have a limited arts program that we try to——

Mr. YATES. Are they talking about the Endowment at all? Do you find this among people as you go around? Is it in the churches in Anniston, Alabama?

Mr. REICH. We haven't had a large outcry about it. I would say that Anniston is only 100 years old, and it is a fairly progressive city. We were the home of the Alabama Shakespeare Theater before it moved to Montgomery. So we have a very open attitude towards the arts in Anniston. I really don't feel I'm in a position though because of my natural science background to comment as thoroughly about this.

Mr. YATES. All right. Did you want to ask him a question on that? Okay. Back to you, again, Amanda.

Ms. STOVER. All right. The general operating support grant that we had in Amarillo has been used for educational outreach into the region of art education that previously was not there. It has been virtually deleted from the public schools in Texas, particularly in the rural areas, so we have been able to meet that need in a way that we could not have met it without that support.

It has also enabled us to address cultural diversity in a way that we had not previously been able to through marketing research and targeting special groups within our community. Perhaps most importantly it has provided staple funding. We are pleased that we were singled out of many other museums for funding based on good utilization of our resources given the down economy in that region of the Nation. We would have suffered much more without the stability of the general operating support funds.

Also, we want to remind you of the importance of the MAP programs—MAP 1, MAP 2, and MAP 3, and all that they mean to the field in identifying problems and providing solutions. And the importance of the conservation program—there is such a great need for conservation in the way that IMS supports it through the conservation project and the conservation assessment program.

Also, we want to compliment the new director, Daphne Wood Murray, at the Institute of Museum Services. We are all aware

that there has been some criticism of the agency in the past. Her candor, her accessibility to the field, and her 23 years of experience in the field have done much to turn around the perception of IMS in the field and to bring a new level of support and enthusiasm. We look forward to a very bright future in that regard.

Mr. YATES. Thank you.

Ms. HULL. Thank you.

Mr. YATES. I don't want to ask you about Boston because Boston is big.

Ms. HULL. I know.

Mr. YATES. It is a big city.

Ms. HULL. Although I do believe the show is coming to Boston.

Mr. YATES. Is it?

Ms. HULL. In hearing just casual comments——

Mr. YATES. Where in Boston?

Ms. HULL. I believe at the Museum of Fine Arts, but I'm not absolutely certain. It really has not created that much of a concern in Boston. Everyone is saying that they're looking forward to seeing it when it gets here. I have not talked to many people about it.

Mr. YATES. Of course, Boston was the city, I think, that tried to keep Ulysses out. Wasn't it?

Ms. HULL. I just don't know. I'm thinking it may be the Museum of Contemporary Art is where it's coming to in Boston.

Mr. YATES. It probably is. Okay. You may proceed.

Ms. HULL. My concern is really in terms of the conservation grants and the conservation of collections. I'm speaking on behalf of the Bostonian Society and our experience as a result of receiving conservation grants. I want to point out one thing. Though we're from Boston, we are a relatively small society. We have about $400,000 a year, and we consider ourselves rather important in terms of Boston and Boston's history. I believe we are because of our collections. We don't try to compete with some of the very important and large institutions in our city. We are a relatively small, but we think important, institution that since 1881 has been collecting Boston history.

Perhaps as interesting is the fact that our collection is housed in the Old State House. The Old State House is a 1713 building that is Boston's oldest public building and one of the oldest examples of a Georgian structure in the United States and a wonderful, wonderful building in itself. We have been collecting since 1881, and we have been using the Old State House as our museum.

Several years ago, we heard very good news that as a result of a major appropriation through the Department of the Interior both Faneuil Hall and the Old State House would be receiving a major——

Mr. YATES. You can thank Mr. Moakley for that.

Ms. HULL. I have, as a matter of fact, a number of times. In any case, the Old State House was facing a very real need of closing within a few years. We at the Bostonian Society were facing the challenge of thinking of moving a collection that has been amassing in a building that was not designed to be a museum since 1881.

At that time, obviously, everyone took a very long breath and a hard look at where we were and decided to plan ahead.

Our plan included a very rough, long-range plan for the museum. As a result of that long-range plan, we initiated and paid for a very comprehensive inventory of our objects. In other words, what do we have? Where are they? Simultaneously, we entered the water of applying for Federal grants and were absolutely thrilled and excited to receive our first conservation grant from IMS.

With that grant, after our inventory of the collections, we were able to do a survey of the collections. This was very critical to the Bostonian Society and to what we hold. The survey conducted by conservators told us the condition of the collection, gave us priorities in terms of treatment, told us how to immediately stabilize it in preparing for the move, and gave us some plan ahead for the move itself.

As a result of the survey, we returned to IMS and asked for another grant. This grant that $14,000 latched by the Society enabled us—and that was in 1988—to immediately take measures to stabilize the collection in preparing for the move.

Mr. YATES. When you speak of the collections, can you describe some of the objects in it?

Ms. HULL. Yes. It is a relatively small collection of about 6,500 objects. It is really Boston's history.

Mr. YATES. Is this going back to the Revolution?

Ms. HULL. Yes. I was going to say like one of the drums that was used at the Battle of Bunker Hill, muskets from the Battle of Bunker Hill, lanterns that hung on the liberty tree, and——

Mr. YATES. Not in the Old North Church?

Ms. HULL. No. We don't have that one. As a matter of fact, I think AMFA does. We have some wonderful traditional things associated with an older historical society like a suit from John Hancock, a chair from John Hancock, and a banister from John Hancock's house when it was spawned out. It is just a wonderful American history collection with a focus entirely on Boston.

Mr. YATES. That's terrific.

Ms. HULL. In any case, we stabilized the collection and, directly as a result of the IMS conservation grants, immediately interfaced in terms of our long-range planning, the desire, the goal to raise major money for conservation of our collection—like $120,000 and then another $100,000 to improve the management of the collection. I'm going to jump to where we are right now, which is——

Mr. YATES. You're going to have to take a short jump because we're going to have to vote, and I don't think you want to wait for us to come back. Make it short because we——

Ms. HULL. All right. We have moved 80 percent of the collection as a result directly of IMS grants. We have done so successfully.

Mr. YATES. Okay.

Ms. HULL. We are very appreciative.

Mr. YATES. Good. All right. Mr. Reich, you'll have about two minutes, sir.

Mr. REICH. Okay.

Mr. YATES. Sorry about that.

Mr. REICH. I'm very honored. I came all the way from Alabama to talk to you, and I appreciate the opportunity. That really is the thrust of what I have to say.

Mr. YATES. Well, we have your statement.

Mr. REICH. Right.

Mr. YATES. We will read that for sure.

Mr. REICH. Good.

Mr. YATES. You're going to tell us how important the IMS is.

Mr. REICH. Right. We appreciate the general operating support program and what it has meant to us in our area of the country, particularly for environmental education, which is totally different from what we've been talking about today.

I guess in summary I just want to say that this grant has enabled us to establish a very strong program that is simply designed to generate an awareness and a greater appreciation for the natural world, but at the same time to instill a sense of environmental consciousness in people that they can carry to all areas of their lives. That's very important in our region of the country which is more involved with hunting and recreational use of nature.

Through the IMS program, we have been able to build a very strong education staff. They have taken a leadership role throughout the State in establishing environmental organizations. I would like to say that this program is a definite catalyst for additional sources of financial support from the private and public sector as well.

Mr. REGULA. That's an important statement there. It stimulates——

Mr. YATES. I don't think there's any doubt about that. That is the important fact. We're very much aware of that.

Mr. REICH. I just cut off all of the remarks that I——

Mr. YATES. Well, that's fine. We know that is true in the arts, and we know it's true in the humanities. I'm sure it's true in IMS as well.

Thank you all for coming in.

Ms. STOVER. Thank you for the opportunity.

Mr. YATES. I'm sorry we have to walk out on you, but we have to go vote.

Ms. STOVER. We appreciate it.

Mr. YATES. For those who did not appear before the Subcommittee, their statements follow.

WASHINGTON OFFICE

AMERICAN LIBRARY ASSOCIATION

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May 11, 1990

The Honorable Sidney R. Yates
Chairman
Interior Appropriations Subcommittee
House Committee on Appropriations
Washington, D. C. 20515

Dear Mr. Yates:

This letter is submitted in support of FY 1991 appropriations for the National Endowment for the Humanities on behalf of the American Library Association. ALA is a nonprofit educational organization of 50,000 librarians, library trustees, and friends of libraries dedicated to the improvement of library and information services for all people. The American Library Association urges FY 1991 appropriations for the National Endowment for the Humanities at a level which will allow vital and proven programs to continue to advance understanding of, and appreciation for, the humanities.

Humanities Projects in Libraries and Archives. This program has dwindled slowly over the last few years, due to a combination of across-the-board cuts and budget recommendations by NEH that are usually less than the previous year's appropriation. The requested $2.8 million represents a 5.8 percent cut from FY '90. Applications for grants continue to be strong, now exceeding awards by about four to one. This program, which at a modest cost involves thousands of citizens in many rural and hard-to-reach parts of our country in humanities issues on a "grass roots" level, needs at least $3 million for FY 1991.

- Based on a previous NEH planning grant, the Virginia Historical Society has been awarded $120,000 in outright support and $25,000 in matching funds to mount stationary and traveling exhibitions of rare books, manuscripts, and medical antiques portraying the history of medicine in Virginia from 1600 to 1900. The catalog and brochures accompanying the exhibition will feature bibliographies inviting viewers to read more about medical history at their local libraries.

- The Peninsula Library System of Belmont, California, has received a $150,000 award to conduct a series of scholar-led reading and discussion programs in 30 California libraries about the American experience in Vietnam. Using the lecture and discussion format pioneered by the American Library Association's "Let's Talk About It" series, this project will stimulate readers with a blend of government documents, memoirs, eyewitness accounts, poetry, novels, short stories, and biographies.

- o A consortium of Rhode Island libraries and historical organizations received a planning award of $28,626 to conceive a two-year statewide series of programs examining the influence of Narragansett Bay on Rhode Island's social, economic, and cultural history. The spectrum of program formats under consideration includes: exhibitions, readings and discussion groups, lectures, dramatic performances, and historical demonstrations aboard a touring replica of the Revolutionary War sloop, Providence.

Office of Preservation. An additional $800,000 above the budget request of $19,000,000 for this program would keep preservation activities on the multi-year track begun with an $8 million increase in FY 1989. In 1990, the second year of the multiyear plan, that funding supported coordinated preservation efforts, with emphasis on microfilming of brittle books, serials, and other types of library materials (including national consortial projects and major projects in individual research libraries). Other activities include preservation of U. S. newspapers, preservation of special humanities collections, education and training of preservation personnel, and enhancement of regional information and consultation services, state planning projects, research and developement, and conferences.

A continued federal investment will make a significant impact on the brittle books situation. Acids used in paper since about 1850 are destroying major portions of library collections. The number of library volumes so brittle that further use may result in loss of text is now estimated to be more than 80 million and expected to rise in the next 20 years as collections age. Without treatment, about 90 percent of the remainder of book collections are expected to reach the same brittle state. The efforts of NEH and of coordinative groups such as the Commission on Preservation and Access help ensure cooperation and avoid duplication.

NEH Access Projects. Within NEH Reference Materials programs, the Access Category assists in providing descriptions of important collections of research materials and in making them widely available to scholars. About 30 grants a year are funded (approximately 20 percent of those that apply). Libraries, archival organizations, and scholars all feel this program needs to be expanded from the current $2,741,000. The FY 1991 budget request would increase this to $3,225,000.

NEH Challenge Grants. The budget request for FY 1991 would provide an increase for Challenge Grants from $14,495,000 to $15,150,000. Many libraries have benefited from Challenge Grants which have involved library funding for buildings, preservation, and computerization, but most of all for acquisitions in the humanities. These grants require $3 in non-federal funds for every $1 in NEH funds, thus providing a needed stimulus for further support of hard-pressed public institutions such as libraries. For example, a recently awarded grant to the Brandeis University Libraries in Waltham, Massachusetts, will allow the expansion of holdings in Near East and Judaic studies, music history, history of science, literature and other humanistic studies. This 3-1 matching grant should accumulate $3.2 million in total support by the end of three years.

The very unique and local character of the grant making mechanism of the National Endowment for the Humanities has been responsible for the stimulation of young minds from Maine to California, for the strengthening of participatory citizenship by evaluation and debate about the historic principles upon which this country was founded, and for the continuing education of all those who choose to participate in programs free to all, regardless of background or educational achievements.

The short but effective history of the National Endowment for the Humanities has been one of leadership in the promotion of scholarship and education about the humanities. Congress can be justly pleased with the progress that has been made in a comparatively brief time. The Endowment has helped countless numbers of Americans understand and appreciate the results of the fire of intellectual freedom in our own country. We have seen the realization of the inspiration of ideas in Eastern Europe; let us continue to celebrate those ideas and guiding principles by presenting them to all the people through the National Endowment for the Humanities.

The American Library Association is deeply appreciative of the subcommittee's commitment to, and support for, the National Endowment for the Humanities and encourages appropriations with that same level of support and encouragement. We ask for that continued support and encouragement at a time when controversy swirls about the National Endowment for the Arts and threatens to impact on the National Endowment for the Humanities. It is hoped that no long-term damage will result to these agencies whose overall records are exemplary in the support of programs which benefit scholars, students and the public.

Sincerely,

Eileen D. Cooke
Director
ALA Washington Office

EDC/pm

TUESDAY, MAY 1, 1990.

## NATIONAL ENDOWMENT FOR THE HUMANITIES

### WITNESSES

LYNNE V. CHENEY, CHAIRPERSON, NATIONAL ENDOWMENT FOR THE HUMANITIES, AND CHAIRPERSON, NATIONAL COUNCIL ON THE HUMANITIES

CELESTE COLGAN, DEPUTY CHAIRMAN

THOMAS KINGSTON, ASSISTANT CHAIRMAN FOR OPERATIONS

JERRY MARTIN, ASSISTANT CHAIRMAN FOR PROGRAMS AND POLICY

REX ARNEY, GENERAL COUNSEL AND CONGRESSIONAL LIAISON

STEPHEN CHERRINGTON, DIRECTOR, OFFICE OF PLANNING AND BUDGET

MARGUERITE SULLIVAN, COMMUNICATIONS POLICY DIRECTOR, OFFICE OF PUBLICATIONS AND PUBLIC AFFAIRS

GUINEVERE GRIEST, DIRECTOR, DIVISION OF FELLOWSHIPS AND SEMINARS

DONALD GIBSON, DIRECTOR, DIVISION OF GENERAL PROGRAMS

MARJORIE BERLINCOURT, DIRECTOR, DIVISION OF STATE PROGRAMS

JAMES HERBERT, DIRECTOR, DIVISION OF EDUCATION PROGRAMS

RICHARD EKMAN, DIRECTOR, DIVISION OF RESEARCH PROGRAMS

HAROLD CANNON, DIRECTOR, OFFICE OF CHALLENGE GRANTS

GEORGE FARR, DIRECTOR, OFFICE OF PRESERVATION

Mr. YATES. All right. We're two minutes early actually but, due to the fact that we're honored with Mr. Murtha's presence this morning, I thought that we would start early.

Good morning. This is the hearing on the appropriation for fiscal year 1991 for the National Endowment for the Humanities. Appearing in support of that budget is distinguished Chairperson, Lynne V. Cheney. You wouldn't accept chairwoman, would you?

Mrs. CHENEY. I like Chairman myself.

Mr. YATES. Okay. All right. The distinguished Chairman, Lynne V. Cheney. She is accompanied by Celeste Colgan, the Deputy Chairman; Thomas Kingston, Assistant Chairman for Operations; Jerry Martin, Assistant Chairman for Programs and Policy; Rex Arney, General Counsel and Congressional Liaison; Stephen Cherrington, Director of Office of Planning and Budget; and Marguerite Sullivan, Communications Policy Director, Office of Publications and Public Affairs.

All right. And other NEH staff—Ms. Griest, Mr. Gibson, Ms. Berlincourt, Mr. Herbert, Mr. Ekman, Mr. Cannon, and Mr. Farr.

The statement of Mrs. Cheney may go into the record at this point to be followed by the the biography of Mr. Herbert.

[The prepared statement of Mrs. Cheney and the biography of Mr. Herbert follows:]

STATEMENT

OF

LYNNE V. CHENEY

CHAIRPERSON, NATIONAL ENDOWMENT FOR THE HUMANITIES

AND

CHAIRPERSON, NATIONAL COUNCIL ON THE HUMANITIES

before the

APPROPRIATIONS SUBCOMMITTEE ON THE DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES

of the

HOUSE OF REPRESENTATIVES

May 1, 1990

NATIONAL ENDOWMENT FOR THE HUMANITIES

Mr. Chairman and Members of the Subcommittee:

It is a pleasure to appear before this Subcommittee once again to testify on behalf of the appropriations request for fiscal year 1991 for the National Endowment for the Humanities and to discuss with you the programs and activities of the Endowment. I want you to know that we at the Endowment greatly appreciate the support and encouragement this Subcommittee has given us over the years in our efforts to advance scholarship, education, preservation, and public understanding of the humanities throughout the United States.

We are proud that the Endowment was singled out in the President's preface to the FY 1991 budget narrative for the work we do to help keep alive Americans' awareness of their historical and cultural heritage. We are grateful indeed that the Administration chose to acknowledge our efforts and to request, in this time of fiscal constraints, a healthy and significant increase in our funding.

The FY 1991 request for NEH represents an increase over both our FY 1990 request and the appropriations provided by Congress for FY 1990. It exceeds current funding by $8.1 million, or 5.2 percent. This increase in federal support for the humanities in FY 1991 is needed to allow the Endowment to implement a number of new program emphases, to sustain emphases already in place, and to maintain viable levels of support in other program areas. The FY 1991 request features a $2.5-million special opportunity in foreign language education, a significant increase in funding for the Division of Research Programs, and enhancement of support for efforts to preserve deteriorating books, documents, material culture collections, and other research materials, and new efforts to expand general audience programming in the humanities.

By making grants for significant projects in the humanities, the Endowment acts as a catalyst to preserve and pass on the knowledge of our own and other cultures. In FY 1989, for example, we made almost 2,300 awards to individuals and institutions in every state plus the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. These projects helped to improve the quality of humanities education in our schools and colleges; preserved the content of endangered humanities books and documents; added to our knowledge of important historical and literary texts, themes, and events; and fostered better public understanding of the humanities. Let me give you just a few illustrations of the many significant projects that received funding from NEH during the past year:

-- The American Library Association received a grant from the Endowment in FY 1989 to support a major traveling exhibition about the history of the U.S. Congress. The ALA, in cooperation with the Library of Congress,

developed a series of prints, photographs, documents, and other materials that depict the history of Congress's first two centuries. The exhibition is traveling to public libraries in 30 cities across the nation including libraries in Chicago, Illinois; Olympia, Washington; Boston, Massachusetts; Sacramento, California; Rapid City, South Dakota; and Dallas, Texas;

-- The Chicago Historical Society received $300,000 from the Endowment in FY 1989 to help it mount a major new exhibition: "A House Divided: America in the Age of Lincoln." The exhibition draws on the museum's extensive and rich collections of American Civil War artifacts, daguerrotypes, historical paintings, and personal effects of Lincoln and his family. It explores the causes and conflicts leading to the Civil War, the war itself, and its aftermath, with a special emphasis on the historical role and symbolic importance of Abraham Lincoln during this era. In addition to the exhibition, the Society has published a catalogue, developed educational materials for local schools, and sponsored a scholarly symposium;

-- The Ohio Historical Society received $179,919 from the Endowment in FY 1989 to support Ohio's participation in the U.S. Newspapers Program, which is funded out of our Office of Preservation. This grant will help fieldworkers locate and catalogue an estimated 1,400 newspapers held in repositories throughout the state;

-- The Northeast Document Conservation Center in Andover, Massachusetts received $250,000 in FY 1989 to support its field services program, which conducts surveys of preservation needs of institutions in New England, New York, and New Jersey, and provides workshops and seminars, technical consultations, disaster assistance, information services, and managerial assistance to other preservation organizations across the country;

-- The University of Puget Sound in Tacoma, Washington received $47,487 in FY 1989 funds to support a seminar for school teachers to be held this summer on "Arthurian Literature of the Middle Ages." The seminar, which will be directed by Professor Michael Curley of the University's Honor's Program, will read key texts dealing with the Arthurian legend and study how poets and historians of the late Middle Ages interpreted and elaborated on the legend;

-- The University of California, San Diego received $275,000 from the Endowment in FY 1989, the final installment of a Challenge Grant it was awarded in FY 1987. The University used the grant, which totaled $875,000 in NEH funds and was matched by 3 to 1 from nonfederal donors, to establish

an endowment to increase its library holdings in Latin American Studies, Pacific Studies, and other humanities fields; and

-- The University of Mississippi, Main Campus, received $75,000 in NEH funds in FY 1989 to support the preparation of a comprehensive bibliographical checklist of novels written by African American writers from 1853 to the present.

In FY 1991, the Endowment will continue to support humanities projects of such substance and significance.

The narrative of the budget justification we submitted to Congress in January details our plans and priorities for FY 1991, but I would like to take a moment to mention briefly a few special highlights of our appropriations request. Humanities education again will be a particular focus of ours in FY 1991, as it has been in recent years. We believe that the quality of education available to students in schools and colleges is important to them as individuals and as citizens. It is particularly important to all society that the next generation learns about the basic principles of democracy, about our constitutional heritage, and about the rights and responsibilities of individuals in a self-governing polity.

Many studies and surveys over the last few years, some conducted by the Endowment itself, have painted a disappointing picture of the nation's educational achievements. A Gallup survey released by the Endowment in October of 1989 showed, for example, that 25 percent of our nation's college seniors could not distinguish Winston Churchill's words from Joseph Stalin's or Karl Marx's thoughts from those to be found in the U.S. Constitution.

In connection with this survey, NEH released a report, 50 Hours: A Core Curriculum for College Students, which calls attention to the need for rigorous and coherent programs of general education in our nation's colleges and universities. A core of learning not only provides students with opportunities to explore the major fields of human inquiry, we note in this report, it also encourages community. Having some learning in common draws students together--and faculty members as well. And, when that common learning engages students with their democratic heritage, it invites informed participation in our ongoing national conversation about the goals and values appropriate to a free people.

One of the recommendations made in 50 Hours is that distinguished faculty should teach general education courses. To encourage and reward such efforts, we recently initiated a special competition of Distinguished Teaching Professorship awards in our Challenge Grants program. These grants will be given in FY 1990 to higher education institutions that are committed to encouraging

experienced, resourceful teaching in undergraduate humanities courses and to recognizing scholars who have distinguished themselves in the classroom. FY 1991 Challenge funds will help support the awards made under this initiative.

A particular emphasis for NEH in FY 1991 at all levels of education is improving the teaching and learning of foreign languages. The Endowment requests increased funding for the Division of Education Programs in FY 1991 to support a $2.5 million special effort to help schools and colleges strengthen foreign language teaching. We will, for example, invite colleges and universities to establish national and regional humanities institutes for elementary and secondary school teachers. These institutes will help teachers become more proficient speakers of the language they teach and better versed in the history and thought of the target culture. Encouraging teachers to use "authentic texts" in their courses will be an important component of the institutes' approach to teaching languages. We will also encourage colleges and universities to submit proposals to develop foreign language skills in courses in history, religious studies, politics, economics, and other humanities disciplines besides language and literature. In addition, institutions will be encouraged to improve their efforts to train future language teachers, especially at the elementary and secondary levels. Opportunities will also be available for schools and colleges to initiate special projects such as planning foreign language magnet schools.

In FY 1991, we will maintain other important education programming such as the NEH/Reader's Digest Teacher-Scholar program, which underwrites a year of independent study for an outstanding elementary or secondary school teacher from each state. The first awards in this well-received new program were made in FY 1989. In addition, in FY 1991 we will continue our support for the NEH History Center at the University of California, Los Angeles, which is studying and collecting information on how history is taught and learned in the nation's schools.

Our FY 1991 request also will allow the Endowment to address other pressing concerns in the humanities such as the work of scholars to recover, examine, and interpret the past. For FY 1991, we are requesting an increase of about $1.8 million in the allocation for the Division of Research Programs over the funds available for FY 1990. This enhanced funding will be used throughout the division but especially to provide additional support to major, multi-year projects in the Editions, Tools, and Access grant categories such as the authoritative editions of the papers and writings of George Washington, Frederick Douglass, Mark Twain, Jane Addams, and Martin Luther King, Jr., and the development of important research tools such as the Encyclopedia of Islam, a dictionary of the family of Sioux languages spoken by Native Americans in the Great Plains region, and a computerized bibliography of the holdings of the Schomburg Center for Research in Black Culture at the New York Public Library.

The FY 1991 budget request also will permit us to continue to implement our ambitious effort to preserve the knowledge and information contained in humanities research materials that are deteriorating from age, high-acid content, or improper storage and handling. In addition to the Endowment's support for projects to microfilm brittle books, the FY 1991 budget will allow us to support other essential activities that undergird the national preservation effort, such as the education and training of preservation administrators, and to continue our support for projects to preserve the content of other humanities research materials, such as deteriorating newspapers and other periodicals. Also to be continued in FY 1991 is the new National Heritage Preservation program, through which the Endowment is offering funds for museums, libraries, archives, universities, and other repositories of cultural artifacts to take steps necessary to protect their collections of material culture.

While we have been deeply concerned about the deterioration of humanities research materials and about the quality of teaching and learning of the humanities in our nation's schools and colleges, we are pleased to report that the humanities are flourishing in the public sphere. In museums, historical societies, and libraries and on radio and public television, public programming has grown to the point where it today constitutes a virtual "parallel school," as we pointed out in our 1988 report Humanities in America. The funding the Endowment has provided through our Division of General Programs and the fine work of the state humanities councils have both been crucial to this growth.

Central to these public programs are scholars who are dedicated to bringing what Matthew Arnold called "the best that has been thought and known" to their fellow citizens. To help recognize and publicize the good work of these scholars, in 1989 the Endowment established and made its initial awards in the Charles Frankel Prize competition. These annual awards will draw national attention to individuals whose efforts have deepened the general public's understanding of the humanities.

In FY 1991, the Endowment will remain committed to ensuring that Americans of all backgrounds and from all regions of the country have opportunities to learn about the humanities. In November 1986, the Endowment established a program entitled Access to Excellence to help individuals and groups that may not be familiar with our programs become more aware of them. Aimed at rural, inner-city, tribal and minority communities, this program promotes the Endowment's work nationally while also providing grant-writing assistance to first-time applicants on an individual basis. To date, the Access to Excellence program coordinator has traveled extensively (over 110 separate trips) in all 50 states, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. He has held over a thousand meetings or workshops in elementary and secondary schools, two- and four-year colleges, public libraries, historical organizations, and other

institutions. The coordinator also has attended numerous national, regional, state, and local conferences, sent out over 30,000 individual packets of materials explaining the grant opportunities of the Endowment, and provided hundreds of potential applicants with counsel over the phone or through the mail. In addition, the coordinator has consulted with many non-profit associations, Congressional staffs, state offices, and state humanities councils in building this extensive outreach effort.

Finally, in FY 1991 the Endowment will continue as always to encourage grantees to supplement federal funds with donations from third-party givers. Through our Challenge Grants program and our Treasury funds matching authority, we are able to match private donations to our grantees. Our matching awards not only stimulate giving, they have the added benefits of encouraging projects and institutions to build a wider base of support and interest in their communities and to bring their humanities activities to the attention of wider audiences. At our FY 1991 request levels for Challenge and Treasury, at least $57.45 million in contributions would be made to these deserving humanities projects.

Thank you for this opportunity to talk about the work and plans of the National Endowment for the Humanities. I would be happy now to respond to any questions you may have.

NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506

JAMES HERBERT

Director, Division of Education Programs

James Herbert was appointed Director of the Division of Education Programs of the National Endowment for the Humanities in October 1989.

Dr. Herbert held the position of Executive Director for Academic Affairs at the College Board from 1984 to 1989 and that of Director of Academic Relations at the Board from 1982 through 1984. He was responsible for academic liaison with both postsecondary and secondary education and worked directly with the Board's primary academic advisory committees. He served as General Editor of the Board's Academic Preparation Series and brought together the wide consensus underlying the Board's Academic Preparation for College.

From 1980-1982, Dr. Herbert served as Director of the Academic Governance Study at the Carnegie Foundation for the Advancement of Teaching. The previous year he held an American Council on Education Governmental Fellowship in the policy office of the U.S. Department of Education.

Dr. Herbert has had extensive experience in honors programs for college students. From 1970 through 1979 he served as both a faculty member and an administrator of the General Honors Program at the University of Maryland. He also has taught at the Catholic University of America and the University of the District of Columbia.

Dr. Herbert has conducted extensive research on the religious and social thought of early seventeenth-century England. He holds the Ph.D. in the History of Ideas from Brandeis University (1970) and the M.A. in history from the same institution (1965). He received the B.A. from the University of Dayton (1963).

EFFECT OF LEGISLATIVE PROVISO

Mr. YATES. Mrs. Cheney, how goes the state of the National Endowment for the Humanities, particularly under the legislative proviso that was included in the Interior bill last year? Is that troubling at all?

Mrs. CHENEY. We began by notifying all of our grantees of the proviso and quickly discovered that this was causing more confusion than enlightenment. We discussed among ourselves the nature of the language and concluded that the language was simply telling us not to do something we weren't doing anyway. Therefore, it wasn't necessary to create a great deal of confusion among the humanities community across the United States of America by adding this language to our guidelines. Basically, I've described the language in the legislation last year as superfluous and have treated it that way.

Mr. YATES. Has it hurt you at all in the administration of the humanities?

Mrs. CHENEY. The obscenity language has not. The regrant language has been difficult.

SUBGRANTS OVERSIGHT

Mr. YATES. Yes. What is your feeling about the regrant language? Should it continue or should it not continue?

Mrs. CHENEY. That it should not continue. If the Congress does not wish us to make subgrants, we're willing to live with that situation. If we are to make subgrants though, we have to be able to do it so that the program makes administrative sense which it really doesn't now with the new oversight requirements.

Mr. YATES. Okay. Tell us in what way the regrant provision does not work—the provision which requires subgrantors to come back to you for final approval if it does not work?

Mrs. CHENEY. My Council members have felt uncomfortable looking through long lists of proposals that the various subgranting organizations plan to award funding to, finding a few on the list that they don't think are really of the quality that should be required for funding of this nature, but feeling as though they're really in a veto role—that all they can do at that point is say, "No, don't fund this one." They don't know what the alternatives are. They don't know what kind of thinking went into the decisions that resulted in this or that project being on the list. They felt extremely uncomfortable with this sort of never-never land that they find themselves in.

Mr. YATES. How does this differ from a panel recommendation? Ordinarily, if you have a panel reviewing the grant, it gives you a recommendation that you act on finally.

Mrs. CHENEY. Yes. But we have all of the panel deliberations with which to inform ourselves. The Council——

Mr. YATES. You do not get that in this instance?

Mrs. CHENEY. No. We could go further. I said this in the reauthorization hearing in the Senate. We can go further. We can get all of the panel——

Mr. YATES. Will you yield for just a moment?

Mrs. CHENEY. Sure.

Mr. YATES. We have an audience. Hi, kids.

[Yates talks to visiting teenagers.]

Mrs. CHENEY. I was explaining that it would be possible for us to ask the subgranting organizations to keep records of their deliberations, to forward those, to forward all of the alternative projects that were not funded as well as the ones they're recommending for funding. If we do that, we're no longer making subgrants. That's one objection against proceeding in that direction.

Mr. YATES. In other words, you'd be doing them yourself.

Mrs. CHENEY. That's right. Secondly, the subgranting organizations would be most uncomfortable with that. I think that the Congress and this committee, the Chair in particular, really need to make a decision about whether they want us to be in the subgranting business or not. If so, let us do——

Mr. YATES. What is your feeling? Do you want to be in the subgranting business?

Mrs. CHENEY. There are many activities undertaken by subgrantees that the Endowment is not capable of undertaking by itself.

Mr. YATES. Can you give us a description of those?

Mrs. CHENEY. I think particularly IREX—the International Research and Exchanges Board. IREX is an organization that for years and years has encouraged scholarship in Eastern Europe and the Soviet Union and has eased the way of scholars into archives in East Bloc countries and inside the Soviet Union. Now that opportunities for research in this area are expanding, it would be a great tragedy it seems to me were we unable to provide them with funding necessary to undertake those activities.

Mr. YATES. How does that relate to the question of subgrants?

Mrs. CHENEY. They are a subgranting organization.

Mr. YATES. But how are they hampered by the fact that they have to report back to you for final approval?

Mrs. CHENEY. They aren't hampered so much as we feel uncomfortable in the role you have assigned us, which I describe as a kind of nether land. It is neither here, nor there. It's not as though we are able to deal with these things in the same way as we do with direct grants. And it's not as though we are able to completely hand the authority for making the subgrants over to the subgranting organization. We're mixed in between. It's a role that my National Council finds itself extremely uncomfortable in.

### LEGISLATIVE AUTHORITY FOR SUBGRANTS

Mr. YATES. All right. The original purpose of it, of course, is because I am uncomfortable with the thought that subgrants are not allowed by the statute. I don't know that there are any. I would appreciate the view of your general counsel if he wants to give me a view on this. I have the impression that the basic legislation authorizes grants only by you, the chairman of the council, and that the regrant is not provided for in the legislation. Does your counsel take issue in that?

Mr. ARNEY. No. My recollection is that in the authorizing legislation there is only one place that I recall seeing the word "subgrant." That was over in one part of the authorization for appro-

priations. In the authorization for what the Chairman can do, the word "subgrant" is not mentioned, so it's not there.

Mr. YATES. That's why last year I drafted the part of our report which indicated that in my judgment nobody has the right to make grants except you, including subgrants. That was the reason I did it. If that's true, I think it would be up to Pat Williams in his new bill to provide for your subgrants. Have you testified before him about that?

Mrs. CHENEY. No. Let me observe though that while subgrants are not specifically included among the activities that the Chair of the Endowment and the Endowment itself can undertake, the scope of activities that the authorizing legislation allows us to participate in is so broadly and generally defined that—it is a huge barn that you could fit all sorts of elephants into. I think subgranting is one.

Mr. YATES. Well, you don't agree with your general counsel?

Mrs. CHENEY. No. Rex is simply saying that it's not specifically mentioned as something we can do. It is not specifically mentioned as something we can't do either.

Mr. YATES. Well, I thought that you had only the powers that the statute gave you, not those——

Mrs. CHENEY. Well, perhaps it would enlighten this discussion were we to look at the statute.

Mr. YATES. All right. He's already looked at it. Give me your statute, and see if he can enlighten us. [Laughter.]

Mrs. CHENEY. I'm thinking of the section——

Mr. YATES. See whether you can find the general authority that Mrs. Cheney finds in it.

Mr. ARNEY. I can find that. We're in accord on that because your question to me was whether or not it specifically referenced subgrants. I indicated it did not.

Mr. YATES. The question is whether or not there is an implicit authority, which is what she says she has.

Mr. ARNEY. I think it is implicit in, I guess it would be Section 956(c) which indicates that "the Chairperson, with the advice of the National Council on the Humanities, is authorized." There are nine different areas. In each of those areas—for example, take subsection number two which is "to initiate and support research and programs to strengthen research and teaching potential of the United States in the humanities by making arrangements, including contracts, grants, loans, and other forms of assistance with individuals or groups." That would relate to the area of IREX that Chairman Cheney talked about because that is in the research area, for example.

Then I could go on down into number three which deals with awarding fellowships and grants to institutions, and so forth. I mentioned the "or other forms of assistance," and I would think that it is so broad in its wording that it could encompass the subgrant arrangement we're talking about.

Mrs. CHENEY. I would say at this point, sir, that since language went into the appropriations bill that forbid us from making subgrants in our former fashion, that something probably has to be said by the Congress either in appropriations or authorization language about this situation.

Mr. YATES. That ends with this fiscal year. We're talking about the new fiscal year.

Mrs. CHENEY. Yes.

Mr. YATES. That wasn't permanent law.

Mrs. CHENEY. But the language was timeless, that is "You, Mrs. Cheney, do not have the right to do this."

Mr. YATES. Oh, yes, which is the position I took this morning as well. You don't have the right to do it. Your counsel and you now say you have an implicit right to do it.

Mrs. CHENEY. Yes, but the Congressional interpretation of what our rights are weighs heavily with us as we decide on our activities.

Mr. YATES. I'm delighted to hear that. [Laughter.]

ANTI-PORNOGRAPHY PROVISO

Mr. YATES. I want to go back for the moment to the proviso and find out more specifically what handicaps it gave you and why you decided that it was a barrier to good administration, if I understood you to say that.

Mrs. CHENEY. Are we still talking about subgrants?

Mr. YATES. No.

Mrs. CHENEY. I did not——

Mr. YATES. The proviso. We had identified——

Mrs. CHENEY. The obscenity language.

Mr. YATES. The pornography language. What I'm trying to find is your experience and why you reacted as you did. More specifically, you gave us——

Mrs. CHENEY. The Congress passed the language about obscenity. Without very much internal consultation, we decided that this information, the Congress' decision about including this language in our bill, was information that potential grantees should have. So what we did was write something like, "please note," put the language on a piece of paper, and stapled it inside all of our guidelines.

Mr. YATES. Did you require a certificate?

Mrs. CHENEY. No.

Mr. YATES. You never required a certificate?

Mrs. CHENEY. No. But we stapled it inside our guidelines. Well, it was this huge piece of paper inside these little guidelines, so everyone who got it saw this piece of paper fall out with these things about obscenity on it. I think we in Washington thought that everyone in the world understood how this had come about.

People in the heartland of America were simply puzzled by finding this piece of paper included in our guidelines. This led us to really sit down and consider whether it was necessary to convey this information, and we decided that indeed it was not—that any applicant would describe to us what he or she intended to do with Federal money, and that if what that applicant intended to do was obscene or in any way prohibited by this language, then that project wouldn't have been funded by us in any case.

So because the language was superfluous we did not need to make this big project out of notifying everyone about it and caus-

ing a great deal of confusion. Therefore, we have never required certification.

Mr. YATES. Have you ever had occasion to be concerned about an application or a grant falling within that proviso?

Mrs. CHENEY. I don't think so. I can't recall one.

Mr. YATES. All right. What about the possibility that that proviso may affect some library to which you've given a grant, and the claim is made that that library has some obscene books on its shelves?

Mrs. CHENEY. Well, is that then promoting, disseminating, or producing materials? I just somehow think that the library example wouldn't——

GROVE CITY CASE

Mr. YATES. I'm wondering whether something like the Grove City case may apply to the application of the proviso itself? You don't think so? You're familiar with the Grove City case?

Mr. ARNEY. In other words, if there are any Federal funds at all, they would apply to the entire institution.

Mr. YATES. That's right.

Mr. ARNEY. I didn't take this proviso to be that broad as it was written.

Mr. YATES. Wouldn't the implications of the Grove City case be that this would affect any institution to whom you gave a grant?

Mr. ARNEY. That would be the implication.

Mr. YATES. So that if you were to give a grant to some university library, and they had some books which qualified—like "Ulysses" did some time ago—as obscene material, is it possible there would be a violation of that by the institution?

Mr. ARNEY. I see it as possible. That wasn't a concern of ours as we looked at the direction from Congress and as we tried to live with the proviso.

Mr. YATES. It's tough to live with the proviso, isn't it?

Mr. ARNEY. Yes, it is.

Mr. YATES. Mrs. Cheney, would you recommend the proviso be abandoned? Have you testified before the Williams Committee?

Mrs. CHENEY. No. I testified before the Senate Authorizing committee, however. It is my——

Mr. YATES. The Pell Committee?

Mrs. CHENEY. Yes. It is my feeling that the current difficulties in which the Arts Endowment finds itself in is addressed by refining the procedures at the Arts Endowment as Chairman Frohnmayer has suggested rather than by language that restricts activities as to content.

Mr. YATES. Well, now here's a report from the New York Times, April 16. It is an article by Mr. Honan on "The Endowment That Stayed Out of Trouble." "Asked last week if her attitude . . . Mrs. Cheney indicated that she now sided with Mr. Frohnmayer. 'We didn't find the new system very satisfying.' "

Mrs. CHENEY. That's really about regrants.

Mr. YATES. Okay. No reason for restrictions on this. "She declined to comment about the obscenity charges brought . . . in Cin-

cinnati." 'It's like being in bed with an elephant,' she said." [Laughter.]

REVISION IN ARTS ENDOWMENT'S PROCEDURES

Mr. YATES. That's being a sister agency of the—I better read this on my own time I think—on my own time and dime.

Tell me about it, Mrs. Cheney. I'm trying to have some kind of testimony on experience with this provision so that we may reconsider it at such time as we mark up. Mr. Regula, who unfortunately isn't here this morning, has indicated that if I propose, as I do, to try to bring a clean bill out, one without the proviso, he thinks that he will offer language either in the subcommittee, in the full committee, or possibly on the floor, which would condition in some way grants to take care of that kind of a situation. Do you have any feeling about that?

Mrs. CHENEY. It is the administration's position, and one that I support, that the problems that the Arts Endowment is currently having are best addressed by refining and reforming the procedures of the Arts Endowment rather than by restrictive language on content.

Mr. YATES. What does that mean? Can you make that more specific?

Mrs. CHENEY. Mr. Frohnmayer has suggested 14 points. I know he is considering others. Fourteen different reforms and activities that can be undertaken to make the grant-making process at the Arts Endowment less likely to make the kinds of mistakes that have been made. That does seem to me the best solution to this problem.

Mr. YATES. It was kind of surprising Mr. Frohnmayer hasn't made that available to us.

Mrs. CHENEY. It was in his opening statement, sir, to this committee or to the Senate authorizing committee. I have talked to both. I'm probably mixing up reauthorization and appropriation. It was the authorizing statement.

Mr. YATES. We'd better get his 14 points. How many points did they have at the Versailles conference? Wasn't it 14 points at the Versailles conference? [Laughter.]

I'd better talk to him about that. He is coming in this afternoon.

Mrs. CHENEY. I'm sure he'd be happy to.

Mr. YATES. We'll ask him for his 14 points.

Well, you said if it were to be dealt with, Mr. Frohnmayer would deal with it through 14 points.

Mrs. CHENEY. And others. He only meant these as suggestions of ways to reform the process.

Mr. YATES. Do you need that for the humanities? That is his baby.

Mrs. CHENEY. We aren't broken.

Mr. YATES. Your elephant——

Mrs. CHENEY. Right.

Mr. YATES. Do you need that?

Mrs. CHENEY. We are not broken. I think that attempts to fix us——

Mr. YATES. You are not broken?

Mrs. CHENEY. Yes. You know, the old saying, "If it's not broke, don't fix it."

Mr. YATES. Oh, do you think he is broken?

Mrs. CHENEY. I think some grave mistakes have been made. I understand why people are troubled at some of the projects that the Arts Endowment has funded.

Mr. YATES. When you consider the total number of grants that have been made, and the few number of mistakes, don't you think the Arts Endowment has done a very credible job?

Mrs. CHENEY. Absolutely.

Mr. YATES. Has the Humanities Endowment ever had to undergo the same kind of concern? I don't know whether I asked you this. I don't remember your answer. The same kind of concern respecting obscenity or pornography that arts now has? Did you ever have to do that?

Mrs. CHENEY. Not so long as I've been Chair, and not so far as I know before that.

Mr. YATES. That's kind of amazing, isn't it?

Mrs. CHENEY. Well, there is something different about the arts. They are different from the humanities. Maybe a better way to put it is the humanities are different from the arts. We're about reflection and thought.

Mr. YATES. Not emotional content.

Mrs. CHENEY. Well, yes. Even if a scholar were to sit down and analyze works of art that people find shocking, the analysis, in itself, is by the nature of scholarship so dispassionate, so devoted to the idea of objectivity and balance, that people are unlikely to take offense.

GRANTEE CERTIFICATIONS

Mr. YATES. Do you require certificates to be signed by any of your applicants?

Mrs. CHENEY. No. Again, this is——

Mr. YATES. Your counsel here says "yes."

Mrs. CHENEY. Oh, well, I'm sorry. Are we talking about obscenity still?

Mr. YATES. Well, I mean for any of those statutes.

Mrs. CHENEY. Yes, I'm sorry. Rex, why don't you go ahead and explain what we do require certification for.

Mr. ARNEY. We have certifications that other agencies do with respect to debarment and suspension.

Mr. YATES. Required by the statutes themselves?

Mr. ARNEY. Yes. Now the most recent one is the anti-lobbying legislation that was passed last year. We have about four of them—the drug-free workplace, Federal debt, debarment and suspension—in those areas. Of course, we have them on anti-discrimination provisions. We have those certificates that are signed by all of our applicants.

Mr. YATES. You do not have any certificates that are not required by statute?

Mr. ARNEY. Not that I can recall.

Mr. YATES. What is the drug-free workplace? What is a drug-free workplace? Does an applicant certify that the applicant has a drug-free workplace?

Mr. ARNEY. They certify that no drugs will be possessed, used, or distributed at the workplace, wherever the project funded is being undertaken. That may be a very mobile type of thing. It may not be in one room or one facility. It may be constantly on the move. The legislation, and then the regulations or guidance that was adopted, didn't attempt to define what the workplace was. That is really left to the grantee to make that determination.

An individual—like somebody receiving a fellowship—would certify that they will not possess controlled substances on the premises where they are undertaking their project. Institutions, such as colleges and universities, have to go further and indicate that they will post what the provisions are. They will give notification if there have been violations on the premises to the Federal agency involved. There is more to the certification in the case of institutions.

Back to your point, the workplace itself is not defined. That is left to the grantee.

Mr. YATES. You do set out in your guidelines the proviso that was in our bill last year. I saw it in the——

Mrs. CHENEY. Only in that one set of guidelines for the Challenge Grants program, and that was a mistake. By the time we decided to take it out—there was this 10-day period before decision was made—and by the time we decided it was not necessary to include this in guidelines, the Challenge guidelines had already been printed. Now we could have had them reprinted without the proviso, but it didn't seem worth the taxpayers' money to do that. Essentially what you're looking at is a mistake.

Mr. YATES. Okay.

Mr. MURTHA. Can I ask a question, Mr. Chairman?

Mr. YATES. Sure. Mr. Murtha?

### NEH CHAIRMAN'S DEPARTURES FROM COUNCIL RECOMMENDATIONS

Mr. MURTHA. It says in this article, which may or may not be accurate, in "The New York Times," April 16, that you reverse decisions of the council one to four times a meeting. Since the council meets four times a year that is about 16 reversals out of about 2,000 grant approvals. It would seem to me it would amount to a lot more than that. Is the 16 reversals accurate?

Mrs. CHENEY. Yes, if by reversal you mean the council recommended an application and I decided to reject it. Actually, Mr. Cherrington here has just given me statistics. There were 15 such reversals in 1987. In 1988, there were only 7. In 1989, there were only 4.

Mr. MURTHA. Okay. Well, I just wasn't sure. The figures didn't seem to jibe that out of 2,000, and only four meetings—that is why.

Mr. YATES. Mr. Atkins?

### HISTORY CENTER

Mr. ATKINS. Can you tell me how your center for history at UCLA is doing now?

Mrs. CHENEY. The Center is in its second year now. All of the hard work of the first year or so is now beginning to come to fruition. There will shortly be published a book that contains, among other things, the results of the board of directors at the Center conducting consultations, drafting language, and coming to final determination about essential knowledge in history for elementary and secondary students. This will be published in book form so that people across the country who are devising curricula, legislatures across the country that are wrestling with the problem of what kind of studies should be required in history, will have, as some of the information that they consider, these "essential understanding" that the scholarly board at the Center has recommended.

The Center is also beginning the process of collecting curricula from across the country on the subject of history and preparing a bibliography so that those curricula that have been devised by people in different locations can be made available to people in other locations. Those are the kinds of activities they are undertaking. They've also conducted a number of summer seminars and institutes for teachers and are in the midway point of a survey of what history teachers, principals, and schools across the country are actually doing in history teaching.

Mr. ATKINS. Can you tell me—do you expect that center to have a major impact on the teaching of history?

Mrs. CHENEY. Yes, I do.

Mr. ATKINS. And how will that impact come?

Mrs. CHENEY. Well, the first wave of it will come when this book of "essential understandings" is published. The scholars involved in this project are so eminent and respected that this gathering together of what the "essential understandings" of history should be will, I think, influence curricula in many places. In places where they don't, they will stimulate debate about what the curriculum should be. That will be the first stage of impact.

The results of this survey about what is actually happening in the teaching and learning of history across the country will provide information to policymakers as they try to deal with what should be mandated.

Mr. ATKINS. I have to share with you that I'm somewhat concerned about the direction of that effort. I think the National Endowment under your leadership came in and pointed out some very, very serious problems in the teaching of history to a number of national commissions—the Bradley Commission, and so forth——

Mrs. CHENEY. Which has done fine.

Mr. ATKINS. You did, I think, terrific work in pinpointing the problem. You now as a result of that—I guess it is a $500,000 grant that you have to the center at UCLA? Is that correct?

Mrs. CHENEY. It's $500,000 a year for each of three years. It is a very modest undertaking.

Mr. ATKINS. And given that—and certainly your group of scholars that you have is an eminent list of scholars—it would appear that the sum force of what you're doing with the UCLA project is not sufficient either to crack the hold that the publishers of history texts and the State boards of education have on the history texts or sufficient to disseminate their work. Part of the problem is that

while you will have I think quite a valuable compilation of what concepts people ought to be familiar with, it is going to be very hard for people to have access to materials.

Mrs. CHENEY. We're trying to make that easy.

Mr. YATES. How does that follow? The difficulty in having access to materials.

HISTORY TEXTBOOKS

Mr. ATKINS. Well, the difficulty is that presently it is the textbook companies that drive these things. Now a lot of them are statistically driven by a concept of mentions. There is a certain body of information. The thing is geared to people being able to up their various SAT scores. Now they are multiple choice exams, so it is based on how many times you mention certain things and mentioning a certain body of things, which has led really to the bowlderization of history.

If you read most of the texts that are in general circulation, there are a few that are really top quality, but most of them are really horrendous and don't do anything to advance skills of critical thinking. I just fear that your project—laudable though it is—is too little to really fundamentally shift the economics of the situation.

I have the sense that the National Endowment is really loathe to go head to head and to start the debate about the economics of textbooks and what drives elementary and secondary history teaching which is, I think, really what is necessary, and then to provide the financing to disseminate the work. I worry that while you're devoting those efforts in that area where you now have a new project in foreign languages which, again, I think is laudable, but it just seems as though the efforts are diffuse, and they're not going to have a real impact in most classrooms in the country.

Mrs. CHENEY. The——

Mr. YATES. Are you suggesting she's not doing enough? The humanities are not doing enough?

Mr. ATKINS. Well, I'm suggesting that there ought to be more money focused into particularly the history efforts—significantly more money. I view that as a major and critical problem for the Endowment. I think you've identified that.

Mrs. CHENEY. Let me just say that I agree with you completely about the state of textbooks. It is a little surprising to hear myself described as shy, in pointing out the difficulties of textbooks since I have, in fact, been quite outspoken on this matter. It does seem to me that part of the answer lies in freeing teachers from textbooks. If you allow textbooks to drive the curricular, then you are always going to some extent be dependent upon the kinds of decisions that are sometimes made unwisely even for economic reasons. I'm not convinced that what the textbook publishers do is even wise economically.

In any case, free teachers from textbooks by providing examples and access to good curriculum materials that teachers have invented for the classroom. That is one thing that the History Center will do.

Secondly, I think it would be odd for the Endowment to be the only actor in this particular drama. There are many people—and you mentioned some—the Bradley Commission is working on the effort to reform the teaching of history in our schools.

One effort that you may not be aware of—and we should get you on the mailing list right away because it speaks so centrally to what you are concerned with—is an effort by Gilbert Sewall, director of the American Textbook Council, to review textbooks. He provides in his newsletter, "Social Studies Review," reviews of textbooks that are very comprehensive. The answer to this problem lies in smarter consumers—people who choose textbooks because they are good rather than people who choose textbooks because they have leafed through them, and the pictures seem pleasing, and nobody happens to complain about this particular one.

So Mr. Sewall's effort, I think, is also crucial here. I hope that we're part of the answer, but I didn't mean by suggesting that we will have impact to lead you to think that I think we're the whole answer.

Mr. ATKINS. No. I don't suggest that the National Endowment should be the whole answer, though I think you are centrally located to provide a significant part of the answer, at least on behalf of the Federal Government. Part of the problem is that these efforts, and just the priority that you have placed in freeing teachers from textbooks, which I think is excellent—but if you go through a series of schools you'll find that the more affluent, the likelihood of teachers to use textbooks is in direct proportion to the cost per pupil which is in direct proportion to the affluence of the community.

When you go into the more affluent suburban communities, they're using looseleafs like this, and they're using carved materials and reproducing them, and they're far more expensive. You can't use it for a second class coming through. You have to reproduce the materials. Whereas in the intercity schools and in the urban schools in the working class areas, they're not able to use this kind of material so immediately as you look at that kind of approach, you're excluding the people who most desperately need the assistance.

The only thing I would suggest is that I think you issued a bold call for major changes in the way we teach history. I think you did a brilliant job of outlining the deficiencies. I think laudable though it is, your center at UCLA is a tiny start in that. I would just hope that the Endowment would focus and place a priority on improving the teaching of history at the elementary and secondary level and really seeing some major impact on that. We're now on to foreign languages. Not that there shouldn't be an initiative there, but it certainly shouldn't come at the expense of the kinds of funds that need to be put into history.

Mrs. CHENEY. Well, in fact, one of the reasons that we were asking for an increase in funding is so that it won't come at the expense of projects in history. Through the Division of Education as well as—well, in particular, let me focus on the division of education for a moment. We sponsor large institutes that bring teachers together with scholars over an extended period of time so that those teachers in subjects like history can be better prepared to

teach classes without being dependent on textbooks. Indeed some of those efforts have been targeted at urban areas.

One of the important programs like this is at New York University. For two summers NYU had conducted summer institutes, first on the American Revolution and then on the French Revolution, that has as its focus group teachers from Manhattan schools. So this is indeed one of those efforts in which we target the teaching of history outside the history center.

We also have the NEH Reader's Digest Teacher Scholar program whereby we give an award to one teacher in each State. So, again, it is an effort to make teachers knowledgeable about their subject. This is, I'm afraid, a complicated problem that you have to attack on many fronts at once. I'm sorry if we give the appearance of diluting our efforts by attacking on all fronts.

Mr. ATKINS. It's not the appearance; it's the actual dollar amount. If I might move on.

### FUNDING FOR HUMANITIES EDUCATION

Mr. MURTHA. Can I ask a question about this, if you'll yield. What kind of money would be necessary to put real effort into this type of thing that you're working on?

Mrs. CHENEY. Well, I think if we get the increase that we're seeking in our Division of Education that allows us to go ahead with our foreign language initiative as well as to shore up these other efforts that help make teachers more knowledgeable about their subjects, that will certainly go a long way toward doing this. I do think that the funding for the History Center is adequate at this stage of its development.

### NEH COMPARED TO DEPARTMENT OF EDUCATION

Mr. YATES. Can I ask a question? We used to ask the question around here—what is the difference between the National Endowment for the Humanities and the National Endowment for the Arts. Now it suddenly occurs to me to ask the question which is what is the difference between the National Endowment for the Humanities and the Department of Education? Are you assuming a function that they should have when you're in this teaching function? Where do you draw the line between what they're supposed to do and what you're supposed to do?

Mrs. CHENEY. Well, we undertake a great deal of consultation with the Department of Education, so that we're sure we're not duplicating effort. It is hard to draw the line sometimes. I would agree with that, just as it is sometimes hard to draw the line between the NEA and the NEH. I know the NEA is interested in doing arts education, for example.

Many of our projects relate to helping teachers know more about the humanities, for example, so that they can use that as a text for teaching. Helping teachers know more about the literature of the Harlem Renaissance for example, so that they can use those books as texts for teaching. In those cases it is sometimes difficult to identify where the arts and the humanities differ.

Mr. YATES. The question really is the justification indicates the increase that you seek is all in the field of foreign languages.

Mrs. CHENEY. That is correct.

Mr. YATES. What are you going to do for Mr. Atkins' history?

Mrs. CHENEY. We will continue to fund projects that help teachers know more about the history subjects that they are teaching. In fact, we will develop curricular materials which the history center will help disseminate.

Mr. YATES. Mr. Atkins says you're not going far enough. You're going up to a point and stopping.

Mrs. CHENEY. Well, it does seem to me——

Mr. YATES. Do I misinterpret what you're saying? Or is that the gist of what you were saying?

Mr. ATKINS. That's the gist of it.

Mr. YATES. And the additional money she is requesting is all for foreign languages as you know. Why do you want to drop Mr. Atkins' project?

Mrs. CHENEY. I'm sorry. I don't think I am dropping Mr. Atkins' project. [Laughter.]

Mr. ATKINS. If the gentleman will yield, I don't think it was my project. [Laughter.]

Mrs. CHENEY. I appreciate the questions Mr. Atkins is asking because they are questions that concern me as well.

Mr. YATES. Oh, yes, they're very pertinent questions. If you did all of the things that Mr. Atkins wanted you to do, you'd need a lot more money then, wouldn't you?

Mrs. CHENEY. If this were a perfect world and there were no other demands on the Federal budget, I am sure that the National Endowment for the Humanities could responsibly spend more money. In an imperfect world where there are many demands on the budget, I think that our request is about right.

Mr. MURTHA. To go back to the chairman's original question then about the difference between the Department of Education—the work they do—and this project you're involved in here——

Mrs. CHENEY. Are you speaking about the History Center now? The Department of Education indeed does have centers. They do not have a center for the study of the teaching and learning of history. The Department of Education, in fact, is in partnership with the Arts Endowment in a literature center, so there is collaboration in these efforts but also careful thought about our not stepping on each other's toes or taking the prerogatives away from one another.

Mr. MURTHA. But they would have a lot more money available to them for this type of——

Mrs. CHENEY. Yes. I suppose it is chauvinistic of me, but I do think we do this kind of project very well. I don't want to give you the impression that I think that this is an effort that ought to be moved to another agency or department.

Mr. YATES. We interrupted Mr. Atkins. Sorry, Mr. Atkins. Go ahead.

### ALLOCATION OF FUNDS TO STATE COUNCILS

Mr. ATKINS. No. I think you expressed my view very well, Mr. Chairman.

Let me just move, if I can, on to the issue of State programs. How do you allocate the money? You now have 50 State Humanities Councils working, and then you have a District of Columbia, Puerto Rico, and the Virgin Islands. How are those monies allocated to the various States?

Mrs. CHENEY. There is a formula. It is complicated. Would you like me to go through it?

Mr. ATKINS. No. If you could just briefly explain the elements that go into the formula.

Mrs. CHENEY. First of all, everyone gets an—Marjorie, why don't you do it? Marjorie Berlincourt is chairman of the Division of State Programs. It is so complicated, I'm sure Marjorie can walk you through it more easily than I can.

Ms. BERLINCOURT. Good morning.

The formula in the legislation establishes what we call "the base grant." Every council receives $200,000. Of the remainder, 44 percent is divided equally, 22 percent by population, and 34 percent is authorized for the chairman for the national State program. Of those funds, this past year, $1.4 million was added to the base grants on the basis of population as unrestricted funds that could be used for matching, and $1.3 million was added to the $4 million in Treasury funds that the chairman assigns to the State councils, so the councils had $5.3 million in matching over and above their base grant.

STATE COUNCILS USE OF MATCHING FUNDS

Mr. ATKINS. What was your experience with the matching fund program?

Ms. BERLINCOURT. It is very successful. The council began matching in the early 1980s, and now more and more councils are very successfully raising money from the private sector. They can now raise more private funds than we can match.

Mr. ATKINS. And what plans do you have for expansion for the matching program for this year's budget?

Ms. BERLINCOURT. As funds become available, we——

Mr. ATKINS. I mean in your budget request what is the increase in your request for money for matching funds?

Mrs. CHENEY. I don't know the answer to this.

Ms. BERLINCOURT. The agency's request is $12 million.

Mr. ATKINS. For matching funds?

Ms. BERLINCOURT. From that, $4 million is assigned to the State program.

Mr. ATKINS. And what was it last year?

Ms. BERLINCOURT. It was $4 million in fiscal year 1990, but some of the funds were sequestered, so it was $3.8 million.

COMPARISON WITH STATE ARTS AGENCIES

Mr. ATKINS. It strikes me—and one of the things the chairman was talking earlier about—the difference between the arts and humanities funding. Mr. Regula rightly pointed out that the arts funding has been more generous than the humanities funding. That has certainly been the case on the State level as well. There is really a substantial distinction if you look in the States between

the humanities councils and the arts councils. The arts councils have had—I think there must be 30 or 40 times more State money. I don't know what exactly the figure is, but there is vastly more State appropriations going into State councils on the arts than in the humanities.

Mrs. CHENEY. They are State agencies.

Ms. BERLINCOURT. Yes.

Mr. ATKINS. That is correct. It seems that that is part of the difficulty that you have with the program and with the structure of this program. I understand some of that is caused by just your authorizing legislation which, as you correctly point out, establishes these councils as Federal councils for the humanities in a——

Mrs. CHENEY. But every year the States get a chance to pick them up. Every year we write the Governor of the State and say, "Wouldn't you like them to become a State agency this year?"

Mr. ATKINS. And how many picked them up last year?

Mrs. CHENEY. Nobody. No one ever has. At this point, when the States are under fiscal pressure, it would cost the States money to do it. So they've declined the honor.

Mr. ATKINS. But they haven't declined the honor, even in tough times in the arts, to increase arts funding. It seems as though there is some message there for you. You've correctly pointed out in your "Humanities in America" that we have this now vast—and you refer to it as a parallel school that has grown up outside of the established institutions of education in humanities education. I think that is terrific. The question is how we tap into that because my experience in surveying a number of the State councils is that they tend to be a fairly small circle of people compared to the arts. They tend not to have the political support, I think, as evidenced by the inclination of people not to adopt them. If you have a sense of these orphan agencies, and nobody is adopting them, it sends a message to——

Mrs. CHENEY. They aren't so sure they want to be adopted. There is a pattern to the evolution of the State humanities councils that has resulted in their being independent in a way that a State Arts agency isn't—that the State humanities councils indeed like very much. You will not find there to be a strong lobbying effort on their part to become State agencies.

Ms. BERLINCOURT. That's correct.

Mr. ATKINS. But the net effect of that is that you're getting far less support than the arts agencies are.

Mrs. CHENEY. The record is growing. I have some figures here in front of me that show that State government support for the State councils in 1983 totaled $150,000 to State Humanities Councils. In 1990, we estimate that that amount will be close to $4.5 million. That is still not much, but it does show a record of growth. It has been steady growth.

Mr. ATKINS. It is a pittance compared to the arts.

Mrs. CHENEY. I agree. Perhaps the Federal Government should set a model here in terms of funding for the arts and the humanities being equal.

Mr. ATKINS. But I would suggest that there is a clear message coming to us. We look at people voting with their pocketbooks. The States have voted for whatever reasons to support the arts and not

to support the humanities. I would suggest that that ought to be a significant concern for all of us.

Either there is less intrinsic interest in the humanities, which I don't believe to be the case, or the structure of our programs is such that we haven't done what needs to be done to encourage that public participation and financial support. I view that as a very serious problem.

Mrs. CHENEY. I would very much appreciate the opportunity to bring you together with some of the Chairs of State humanities councils and perhaps with the Federation of State Humanities Councils so that this kind of suggestion might be more directly conveyed. I find myself a middle person here.

Mr. ATKINS. As you recall, we had the same conversation last year. I did, as a result of your suggestion, go forward and meet with a number of those people from different States and from the National Federation. My sense from meeting with those—I'm not sure if it was a representative group—is that the key lies in terms of your leadership and your direction, and I think by essentially level funding the matching grant portion of the program that you haven't made any changes to——

Mrs. CHENEY. Every dollar that we give them is matched.

Mr. ATKINS. I understand, but there is a portion——

Mr. YATES. Is it 1 for 1, or 3 for 1 like the arts?

Ms. BERLINCOURT. It's 1 for 1 with every dollar.

Mr. YATES. Well, the arts have every dollar matched 3 to 1.

Ms. BERLINCOURT. The State arts agencies do not receive Treasury funds.

Mr. YATES. You're talking about the State arts agencies?

Mrs. CHENEY. There's some confusion in this conversation because Treasury funds result in a different matching formula than the money that is appropriated through direct funds.

Mr. YATES. Perhaps we ought to put into the record the amount of matching funds you receive in connection with it.

[The information follows:]

HUMANITIES COUNCILS AND MATCHING FUNDS

In FY 1989, the Endowment provided more than $5.2 million in matching funds to the state humanities councils.

Mr. YATES. If it is 1 for 1, it is understandable then why you don't have nearly the amount available for the humanities as the arts does because they get much more in matching funding than you do. I think that may be part of the reason. That would indicate to me, if you have a 3 to 1 match in the arts, you've got a much greater participation from the outside community in the arts than you do for the humanities.

Ms. BERLINCOURT. I think that the Challenge Grant program is a 3 to 1 match in both agencies, but the Treasury funds is a 1 to 1.

Mr. ATKINS. But your Challenge Grant is a formula.

Ms. BERLINCOURT. No.

Mrs. CHENEY. Treasury funds are formulated.

Mr. ATKINS. But you then have your base funding. You have a total funding for your State Programs of $26 million.

Mrs. CHENEY. That's correct.

Mr. ATKINS. And you're saying that the $4 million——

Ms. BERLINCOURT. Is in addition.

Mr. ATKINS [continuing]. Is an addition which is matched. So you're putting up $30 million in our money and getting $4 million from the States.

Mrs. CHENEY. Except, you see, you also get a dollar-to-dollar match for the $26 million, too.

Ms. BERLINCOURT. That's right.

Mr. ATKINS. But that dollar-for-dollar match is not coming out of State treasuries?

Mrs. CHENEY. It is coming out of its locality, but you're right.

Mr. ATKINS. But in a lot of cases it is coming out of State university budgets. So quite candidly for that match it is not—my experience in reviewing a number of States, admittedly they're mostly industrial States, but that the money comes out of the university budget. The net effect of that is that that is money that the universities have. Under your guidelines, it is very loose in terms of matches so it is not as though that is new humanities money that is being put up for projects.

Mrs. CHENEY. What exactly is the recommendation?

COMPOSITION OF STATE COUNCIL BOARDS

Mr. ATKINS. Well, my recommendation to you would be that there is what I view as a very serious problem in terms of the State councils and their ability to generate public support for their programs. Indeed, while in some States like Vermont you have a program that has been a first-rate program that has reached out to the State, in other States, particularly in industrial States, Humanities Councils have been captured by a small group of academics. Notwithstanding their reference and their definition of how to reach out to the public, their programs have not generated broad public support.

Mrs. CHENEY. Is there a particular State you have in mind?

Mr. ATKINS. Well, I'm not sure for the record now it would be useful for me to critique the 50 States on that, but there is really a need, I think, on your part for some strong leadership. To some extent, I have a sense that these State councils are somewhat orphans. Strong leadership on your part to determine who has parentage and responsibility for them.

Mrs. CHENEY. I really have to object to that. There has never been a Chairman of the Endowment that has supported the State Councils to the degree that I have, so for you to suggest that somehow I am leaving them unnurtured and unmothered is, I think inaccurate.

Mr. YATES. They're being mothered?

Mrs. CHENEY. They are. "The orphans" was the analogy we began on.

Mr. ATKINS. I was careful not to put in any sexual reference to the kind of nurturing. It could be either form.

Mr. YATES. That's the effect of a proviso we put in here. [Laughter.]

Ms. BERLINCOURT. If I could clarify one point, the board members are not all academics. By policy, half of the board members have to

be members of the general public, and we do monitor that very carefully.

Mr. ATKINS. That's correct, but still in a number of States it is the sort of academic community that has effective control of the direction.

Ms. BERLINCOURT. I would not agree.

Mr. YATES. She would object to that.

Ms. BERLINCOURT. I would.

Mr. ATKINS. I have a different view. I would just suggest that you simply look at the record of funding for the humanities and for the arts. There is clearly a problem there. I think the problem is not one of nurturing quite frankly. I think you are quite correct. You have taken more interest and provided more nurturing to the councils than previous chairs of the Endowment. The problem in my view is discipline.

Mrs. CHENEY. I'll be sure to pass that along to the State Humanities Councils.

Mr. YATES. Thank you for the benefit of your view.

Mrs. CHENEY. I just would like to add one thing because this is important, and maybe there is a historical explanation here, too. The Arts Councils were States' agencies before the NEA began. So when you try to compare the two in a sense it is comparing apples and oranges. The Humanities Councils only began to get underway in 1970, so they are much younger and have never had that——

Mr. YATES. Actually 1971, I think, was the——

Ms. BERLINCOURT. 1971 was the first.

Mr. ATKINS. I appreciate the difference in the history. I think I just look at the end result. That shows me at least that I believe there is a problem that exists that needs to be addressed.

Mrs. CHENEY. Well, you can be sure that the next time I have an opportunity to address the State Humanities Councils I will tell them that the Congress is interested in my imposing more discipline. [Laughter.]

Mr. ATKINS. I don't think I speak for the Congress, and I'm——

Mrs. CHENEY. I'll just say then that Congressman Atkins is. [Laughter.]

Mr. YATES. What do you mean by more discipline?

Mrs. CHENEY. I don't know. It sounds terrific actually.

Mr. ATKINS. I was using your nurturing analogy. I think the more appropriate thing is direction in terms of incentives for them to generate additional non-Federal sources of funding. I think that has happened in the arts clearly, and it has happened without, for the most part, censorship or without distortions of the artistic process.

Mr. YATES. Well, the impression I get from Mr. Atkins' questioning is he is on your side. He isn't criticizing you very much except to say he wants you to go much further than you are going.

Mrs. CHENEY. I like this interpretation.

Mr. YATES. I'm sorry?

Mrs. CHENEY. I like this interpretation.

Mr. YATES. I think that is true. I don't think he's being critical. He says you have started out nicely. You have a brilliant delineation of one of your initiatives. I forget which one it was at the

moment. He thinks the humanities are great, and he wants you to move a little more than you're moving. Is that a correct statement?

Mr. ATKINS. That is a fair summation, Mr. Chairman.

Mr. YATES. I think it's good rather than fair. [Laughter.]

Mr. ATKINS. I think it's excellent, Mr. Chairman.

Mr. YATES. Had you concluded?

Mr. ATKINS. Yes.

NEH FUNDING COMPARED TO THE NATIONAL SCIENCE FOUNDATION

Mr. YATES. I have two things I want to get to. There are so many things I want to get to before we get to Ms. Griest and the others in the annual round robin. I notice that the National Science Foundation has had a budget request for $1.954 billion for the sciences. The requested increase for the National Science Foundation is $248 million. That is $83 million more than the entire NEH request.

I somehow have the feeling that the humanities ought to keep pace with the sciences. I know that you have courses for the doctors to make them more humanities conscious. Isn't there something that we ought to be doing to bring you into kind of a parallel with that? Instead of being attached to the arts, why don't you attach yourself to the sciences?

Mrs. CHENEY. You're reading my mind.

Mr. YATES. I didn't know I was reading your mind.

Mrs. CHENEY. Well, I just joke about it because the Arts Endowment's latest difficulties have——

Mr. YATES. Do you want a divorce? [Laughter.]

Mrs. CHENEY. It is only a joke because I am extremely supportive of Mr. Frohnmayer and his efforts to do with that agency all of the fine things its history shows it can do.

ARTS ENDOWMENT'S DIFFICULTIES

Mr. YATES. I'd love to have Mr. Frohnmayer have the same attitude you have in dismissing that pornography proviso. The impression I have is you didn't think that this was the way to go. He is very much troubled by it.

Mrs. CHENEY. Well, I have said clearly for the record that I think it would be better if the Congress let the Arts Endowment deal with its difficulties through reforming the process rather than through that language.

Mr. YATES. Rather than through statutory language.

Mr. REGULA. Will the chairman yield?

GROVE CITY ANALOGY

Mr. YATES. I will in just a moment. On that point, I want to go back to Mr. Arney on this and the Grove City decision. I really worry about that, Mr. Arney. Where is this trend likely to go if it is fostered? If it is built up? The effort is being made to build it up—this business of restriction on thinking. Who knows whether in your case, for example—I think in terms of the arts. I think of an institute like the Art Institute of Chicago, for example, getting a grant.

Then somebody who is suspicious of the Arts Endowment goes in there and seeing a Goya on the wall, "the Nude Maja, or a Ce-

zanne with "The Bathers"—all these nude women carousing around the swimming pool. They follow up, and they say that—this is an exhibition that wasn't even funded. It is an institution that has received funding.

Under the Grove City case, and I think maybe even the Bob Jones University case, there is a possibility that the institution might find itself in trouble because of having had a grant at one time and having signed a certificate that is required for a grant, the penalty for which is to go on to a GSA black list so they can't get any more grants. That is a possible consequence of what may happen. Do you share that kind of a concern?

Mr. ARNEY. No. As I said earlier, it is not something in the Endowment that we had——

Mr. YATES. Do you mean humanities?

Mr. ARNEY. Yes, the Humanities Endowment. In our Endowment, we had not pondered that because as you have indicated it is a proviso in the appropriations language at this point with one year applicability. Grove City was different. It was much more specific what the court was looking at. Beyond that, I wouldn't want to venture much of an opinion, having just thought about it this morning in response to your concern.

I think it is something that should be thought about to the extent that Congress wishes to be more specific in language. You could then have the kind of ramifications——

DRAFTING ANTI-OBSCENITY LANGUAGE

Mr. YATES. How would you write language? I'm very serious about this point because there are many Members of Congress that are trying to find language to write. Mr. Armey came to see me last year with that situation. He was supposed to have a meeting with Mr. Murtha, and I took it over because of Mr. Darman.

We sat with Mr. Southern, and Mr. Armey said, "I want you to write language for Mr. Southern." Mr. Southern said he couldn't write that language. Then he turned to me and said, "You write it." I said, "I can't write it. I'm not as smart as the Supreme Court Justices. They can't write that kind of language." So who is going to write the kind of language? Possibly Mr. Regula will write that language. I don't know. He is going to try to write that language anyway.

It seems to me that he is dealing with a situation where there really isn't a situation to deal with in a sense. You've got 85,000 grants, and you've got less than 20 instances—de minimis lex non jure. You remember, don't you? The law takes no notice of trifles. Do you remember that Latin admonition? He remembers it.

Mr. MURTHA. I remember it.

Mr. YATES. I know you do. At any rate, if you can write language, I'd like to see the language that you write. I am inclined to agree with Mrs. Cheney that there is something you can do with more careful supervision administratively of the kind of applications that you get rather than trying to put something in a statute that nobody has been able to really define. I think Potter Stewart said it best, " You can't define it." He knows it when he sees it, but

he just can't define it. I think it is going to be almost impossible to do it.

At any rate, Mr. Regula has to have the floor. I now give him the floor except before I give you the floor, Mr. Regula, you wanted to say something that I had read your mind on science when we got frustrated on it. Had you completed your statement on that?

Mrs. CHENEY. Yes. It was just a reference to a joking comment of mine that if we have to have a sister agency couldn't it be the National Science Foundation?

Mr. YATES. That's right. That's because of the amount of money they get.

Mrs. CHENEY. There is that.

Mr. YATES. I understand.

Mr. Regula?

RESTRICTIVE LANGUAGE

Mr. REGULA. Thank you, Mr. Chairman.

Lynne, you mentioned in place of restrictions in the language, process reform—what do you mean? How do we reform the process?

Mrs. CHENEY. I mentioned to the Chairman earlier that in his testimony before the Senate authorizing committee Chairman Frohnmayer listed 14 ways in which the process of grantmaking could be made more rigorous. I know that he has thought of others besides these. I would certainly hate to try to call up from memory exactly what they are, but it did seem to me that his larger point was a convincing one. That if mistakes have been made, that the best way to ensure their not happening again is through reconfiguring the process for grantmaking.

Mr. REGULA. Well, apparently in response to the Chairman you are saying that you did not like to see language in the law.

Mrs. CHENEY. I just think this is a better way, and this in a sense is not my problem. Every time I wander in here I am really dealing with the Arts Endowment's business.

Mr. YATES. Not entirely necessarily. I can see situations taking place in which you may have to deal with some challenge of Reverend Wildmon or another minister who says that this book that you have authorized is pornographic.

Mrs. CHENEY. But the more immediate problem has not been caused by National Endowment for the Humanities grants.

Mr. YATES. This is true.

Mrs. CHENEY. They have been caused by NEA grants. Because that is a separate independent Federal agency, it does seem to me that I have to defer to Mr. Frohnmayer's recommendations for how the problem should be solved.

Mr. YATES. I would agree with that.

Mr. REGULA. Well, I notice in his statement here he says that all notification letters state up front the requirement that grantees adhere to the appropriations language. Are you up for reauthorization?

Mrs. CHENEY. Yes.

Mr. REGULA. Have you testified in front of the committee yet?

Mrs. CHENEY. Only before Senator Pell's committee; not before Congressman Williams'. That is tomorrow, I believe.

Mr. REGULA. So probably the issue will come up there because they are wrestling with how to deal with the problem.

Mrs. CHENEY. Yes. It is a difficult problem. I don't mean to diminish it in any way.

Mr. REGULA. The thing that I observe happening is that it debilitates confidence of the public in the process. I've got a stack of cards from my district that high that say "abolish the NEA." I'm sure other members are getting the same thing, at least in some areas. What it obviously does is when you have abusive grants, they're highlighted by various groups, and it makes it more difficult for this committee and others to give the support to these good programs. That shouldn't happen.

Mrs. CHENEY. I understand.

Mr. REGULA. It seems to me that it ought to be a concern of the agencies. The NEH has not at this point had any of those problems fortunately. It would seem to me at least in the arts group that they would be concerned themselves about the long-term loss of public support.

Mr. YATES. I don't think there is any question.

Mr. REGULA. What we're trying to do is put some language here to address the concerns of people so they have confidence in the process. You might see it in a court decision, but they only dealt with the private sector. They weren't addressing the use of public money to——

Mr. YATES. I don't think it makes any difference. Reverend Wildmon tried to stop the showing of "The Last Temptation of Christ"—a movie. That was done with private funds, not the public funds, so he is interested not in the question of private or public funds.

Mr. REGULA. No.

Mr. YATES. He is interested in trying to stop what he considers to be pornography.

Mr. REGULA. That's the overriding concern.

Mr. YATES. That's right. And I think he has latched on to the question of public funds as a crutch in order to sustain as an argument——

Mr. REGULA. But I would say that his spokesman, our colleague from California, seems to have no problem with what is done privately. His objections are purely on public funding.

Mr. YATES. Our spokesman from California has changed his position in this respect. Last year he told me he did not approve of the Helms amendment. I think he probably told you that, too. Mr. Rohrabacher told me he did not approve——

Mr. REGULA. That's why he was trying to offer it.

Mr. YATES. He has changed his mind now. Now he is for Helms.

Mr. REGULA. He is for Helms.

Mr. YATES. Now he's for Helms.

Mr. REGULA. I think our colleague is addressing the public portion of the funding only.

Mr. YATES. I think our colleague has latched on to that for his own purposes, Ralph. He'll take whatever he can get.

Mr. REGULA. I think he brings a fair measure of public support with him.

Mr. MURTHA. What is the administration's position, Ralph, on the——

Mr. REGULA. Apparently, the President has said, although publicly in a very quiet way, that he is against obscenity and against restrictions in the language.

Mr. YATES. Which of us isn't against obscenity?

Mr. REGULA. The problem is how to prevent it from happening.

Mr. YATES. I don't know that you can prevent it from happening really. I think you've had obscenities since the creation of man. Adam and Eve wandered around in the nude until Adam ate the apple, and then all of a sudden you had obscenity. [Laughter.]

Mrs. CHENEY. But Adam and Eve were not Federally funded.

Mr. YATES. We don't know that for sure. [Laughter.]

Mr. REGULA. Anything is a possibility.

Lynne, do you have a breakdown by State as to the funding that goes to each State for projects?

Mrs. CHENEY. Yes. Would you like me to submit that for the record?

Mr. REGULA. Yes.

Mrs. CHENEY. I'll do that.

[The information follows:]

NATIONAL ENDOWMENT FOR THE HUMANITIES
Summary of Grants and Awards by State

Fiscal Year 1989[1/]

| State | No. of Projects | Amount Obligated |
|---|---|---|
| Alabama | 13 | $ 882,700 |
| Alaska | 7 | 916,101 |
| Arizona | 24 | 1,335,000 |
| Arkansas | 7 | 761,580 |
| California | 204 | 13,386,594 |
| Colorado | 24 | 1,539,903 |
| Connecticut | 62 | 3,747,756 |
| Delaware | 11 | 1,795,674 |
| D.C. | 61 | 3,862,541 |
| Florida | 41 | 1,658,474 |
| Georgia | 31 | 1,147,416 |
| Hawaii | 9 | 559,570 |
| Idaho | 5 | 525,560 |
| Illinois | 132 | 6,937,532 |
| Indiana | 55 | 2,516,550 |
| Iowa | 20 | 887,274 |
| Kansas | 20 | 1,202,515 |
| Kentucky | 17 | 1,181,232 |
| Louisiana | 25 | 1,294,258 |
| Maine | 21 | 981,932 |
| Maryland | 66 | 3,289,575 |
| Massachusetts | 162 | 10,821,338 |
| Michigan | 56 | 1,920,818 |
| Minnesota | 45 | 3,267,501 |
| Mississippi | 15 | 1,554,453 |
| Missouri | 25 | 1,976,033 |
| Montana | 7 | 574,844 |
| Nebraska | 11 | 601,869 |
| Nevada | 2 | 438,300 |
| New Hampshire | 29 | 1,872,611 |
| New Jersey | 57 | 3,244,931 |
| New Mexico | 19 | 1,323,293 |
| New York | 309 | 21,447,608 |
| North Carolina | 72 | 2,301,372 |
| North Dakota | 7 | 608,347 |
| Ohio | 70 | 3,278,195 |
| Oklahoma | 21 | 1,404,214 |
| Oregon | 31 | 2,277,314 |

NATIONAL ENDOWMENT FOR THE HUMANITIES

Summary of Grants and Awards by State

Fiscal Year 1989[1/] - (Cont'd)

| State | No. of Projects | Amount Obligated |
|---|---|---|
| Pennsylvania | 112 | 5,277,113 |
| Rhode Island | 22 | 1,014,346 |
| South Carolina | 23 | 2,248,715 |
| South Dakota | 4 | 470,838 |
| Tennessee | 40 | 1,534,053 |
| Texas | 73 | 3,979,816 |
| Utah | 16 | 1,272,409 |
| Vermont | 15 | 1,196,267 |
| Virginia | 58 | 2,909,750 |
| Washington | 29 | 2,387,806 |
| West Virginia | 6 | 598,797 |
| Wisconsin | 55 | 2,322,403 |
| Wyoming | 12 | 1,108,145 |
| Puerto Rico | 2 | 459,083 |
| Virgin Islands | 3 | 279,500 |
| Other [2/] | 22 | 694,383 |
| Total Humanities | 2,285 | $137,076,201 |

1/ Includes definite, Treasury, and Challenge funds obligated for new grants, supplemental awards on previous years' grants, and program contracts. Figures include $96 thousand in recoveries from prior-year obligations.

2/ Awards to American citizens residing overseas at time of award.

Note: Detail does not add to total due to rounding.

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GEOGRAPHIC DISTRIBUTION OF GRANTS

Mr. REGULA. Are you confident that you're getting a pretty broad base in terms of grants and applications from all of the States?

Mrs. CHENEY. We do very much appreciate the work of the State Humanities Councils in being sure that our grants are taken into every corner of every State of this nation. In addition, we have a separate program called "Access to Excellence," in which we make the effort specifically to go to rural areas, innercity communities, and to groups and locations where the activities of the Endowment may not be well known, and where there may not have been very many applications in the past. We are very concerned with being a national Endowment and not merely a coastal Endowment.

Mr. REGULA. I would assume that the evidence that you're going to put in the record would indicate that there is a pretty fair distribution of the funding.

Mrs. CHENEY. Well, I don't want to overstate the case here. You will see that New York, for example, does receive a great deal of funding because there are many cultural institutions in New York that prepare fine applications for the Endowment. The applications that are awarded the highest grades are funded. We also make an effort to be sure that Ohio is aware of the possibilities of Endowment funding.

Mr. REGULA. I noticed in your statement that you kind of touched on the States of most members. There was some evidence of this.

Mrs. CHENEY. Would you have it otherwise? [Laughter.]

NEH OUTREACH EFFORTS

Mr. REGULA. You mentioned something that concerns me about all Federal programs. That is grantsmanship. Historically, whether it is highways, or sewers, or whatever, the Departments are going to get the experts together and they, therefore, have an advantage of putting together grant applications. I think you're saying that is a difficulty that you face. I'm concerned about those little schools and areas that don't have that.

Mrs. CHENEY. We try to overcome it. Our Access to Excellence office as well as the staff in our various divisions help people with applications. They will receive a draft application, and they suggest how the application might be strengthened before it goes to panels. We're quite willing to distribute to people examples of successful applications. We think it is part of our job to get the best applications we can from as many people as possible.

Mr. REGULA. Do you have some type of information or publications that reach most of the teachers, for example, in the public schools through their magazines nationally——

Mrs. CHENEY. I don't know if we pay for that much advertising. We certainly do try to distribute flyers widely about our Teacher-Scholars program and get them up on school bulletin boards, for example, where teachers will see them.

Mr. REGULA. Do you submit articles to the publications that describe the activities of that?

Mrs. CHENEY. I was just reading the ADFL bulletin. What does all of that stand for? Association Departments of Foreign Languages—in which one of our program officers had written an article about the new opportunity that the Endowment is offering in foreign language education, so yes, indeed, we do do that.

Mr. REGULA. I'm pleased to hear that because I think it would be the intent of the Congress that a program of this type reaches as broad a base as possible in terms of the usage and enrichment for the cultural heritage of every student. That's a very positive approach.

Mrs. CHENEY. Coming from a rural area myself, I'm very aware of this.

Mr. REGULA. Thank you, Mr. Chairman.

DIVISION OF FELLOWSHIPS AND SEMINARS

Mr. YATES. Okay. May we have Ms. Griest in?

Mrs. CHENEY. Of course.

Mr. YATES. Ms. Griest, do you want to take Mr. Atkins' chair? I don't know whether he will be back.

Ms. GRIEST. All right.

Mr. YATES. Show us what has happened in the year that we haven't seen each other.

Ms. GRIEST. Well, it has been a very good year, I think, for the Division of Fellowships and Seminars. I think what has impressed me most this year is the variety of accomplishments that have come to the division.

Mr. YATES. Do you mean you have some?

Ms. GRIEST. Yes, certainly.

Mr. YATES. What do you have?

Ms. GRIEST. Well, I was going into numbers, but maybe we should go into quality. First of all, I think that our program of fellowships has established itself as a standard of excellence through its reputation among scholars. Did you see this recent full-page ad in "The New York Times" in which Hofstra University saluted its English department faculty? You'll see there is a Pulitzer there.

Mr. YATES. Wow.

Ms. GRIEST. And you'll also see on that list two National Endowment for the Humanities fellows—Professor Bryant working on humor in Melville and Professor Kappel working on the religious modernism of Marianne Moore. I think it shows the program——

Mr. YATES. Is there something in that study that may attract the attention of some of the ministers who are attacking the arts? You won't have to worry about that.

Ms. GRIEST. No, I don't think so.

Mr. YATES. Okay.

Ms. GRIEST. You don't have to return it. Your committee can keep this worthy thing. It is very impressive, I think, to see this.

Mr. YATES. I suppose we ought to have it framed and put it up on our wall like the——

Ms. GRIEST. I think that would be a fine idea, yes. We also have many prize winners this year. For example, we have here the "Columbia Literary History of the United States," which——

Mr. YATES. Wow. It looks like the Readers' Encyclopedia. [Laughter.]

Ms. GRIEST. No, it's better than that. It won the American Book Award in 1989.

Mr. YATES. Really.

Ms. GRIEST. It's for the general public. It's for students, for scholars. Professor Paul Fussell, who is himself a Pulitzer prize winner, said, "It is thoroughly up to date, crowned with great and gold revaluations and intellectually challenging."

Mr. YATES. Wow.

Ms. GRIEST. Then we have another prize winner, Lacey K. Ford's "Origins of Southern Radicalism: The Carolina Up Country."

Mr. YATES. I thought you were supposed to be a conservative.

Ms. GRIEST. Well, our awards are producing some interesting information here.

Mrs. CHENEY. Most southern radicals are conservatives now, sir. [Laughter.]

Mr. YATES. No way. No way.

Ms. GRIEST. But, anyway, this also shows that we reach young people. This was a young assistant professor at the University of South Carolina, and it received the 1989 Francis Simpkins prize of the Southern Historical Association.

Mr. YATES. Mr. Regula.

Mr. REGULA. I just wondered, these were funded by a grant in part to the author; is that correct?

Ms. GRIEST. That's correct. Yes, these are fellowship awards.

Mr. REGULA. How much did, say, a book like this receive?

Ms. GRIEST. About $27,500 for a year free to work on the——

Mr. REGULA. So really what you do is give them the money for living expenses so that they have the time to do this?

Ms. GRIEST. Exactly. What scholars need is time.

FELLOWSHIP APPLICATIONS

Mr. YATES. You don't know when the scholar starts out, though, what he is going to wind up with, do you?

Ms. GRIEST. Well, we do. We have a——

Mr. YATES. Do you?

Ms. GRIEST. Exactly. We have a detailed——

Mr. YATES. Is that a difference from a painting?

Mrs. CHENEY. It also differs from the Arts Endowment.

Mr. YATES. I was just going to say it differs from a painting. How do you know what he's going to write?

Mrs. CHENEY. Because he has to make plans for what he's going to do and give us a description of his or her project.

Mr. YATES. I guess he can't do that with a painting, can he? Never having painted, I don't know, but it seems to me that once you start, you don't know where the lines are going to be. Well, I guess you have to have a coherence and a unity and a balance.

At any rate, go ahead.

INCOME RECOVERY POLICY

Mr. MURTHA. If it's a financial success, do they pay the money back if they would make a lot of money from the book?

Mrs. CHENEY. We have a financial recovery clause that goes in our award.

Mr. YATES. Do you really?

Mrs. CHENEY. Well, yes, but I don't want to overstate the case here. Our projects haven't over the years made all that much money. I think the last time we totaled it up, maybe the return to the taxpayer was about $150,000. [Laughter.]

Mr. YATES. But how did you get it back? What was it for? Do you share in royalties or something?

Mrs. CHENEY. When the person earns more than $50,000 in—what period of time?

Mr. CHERRINGTON. Five years after the——

Mrs. CHENEY. In five years after the end of the grant period, at that point a formula clicks in and we get a share of the overage.

Mr. YATES. What's the overage, royalties?

Mrs. CHENEY. In the case of books, it would be. It would be in the case of films as well.

Mr. CHERRINGTON. We call it either royalties or program income depending on the nature of the agreement.

Ms. GRIEST. All right, we have here a book which won the Herbert Gutman award from the University of Illinois. This is "The Making of an American Pluralism," Buffalo, New York.

Mr. MURTHA. Does it say something for our system that we fund grants like this and they aren't a financial success? Is that saying something? I don't know if that's making a statement or not.

Mrs. CHENEY. Well, if you want to talk about public television, for example, it proceeds for the most part without commercials. So the funding has to come from another source, and government is one source of that funding.

In the case of scholarship, it is often true that books that have a great intellectual impact are not best sellers. It sometimes happens that they are best sellers. We had the good fortune a few weeks ago at a gathering of State Humanities Council chairs to hear from James McPherson, who wrote the book "Battle Cry of Freedom." His work had been made possible in part by some early fellowships from the Endowment.

Ms. GRIEST. Correct.

Mr. YATES. Is that true? Those fellowships led him to the writing of that book?

Mrs. CHENEY. Yes.

Ms. GRIEST. I showed it to you a couple of years ago.

Mr. YATES. Did you? "Battle Cry of Freedom?"

Ms. GRIEST. "Battle Cry of Freedom," yes, indeed. I brought you——

Mr. YATES. What happened to the book? I wanted to read it. I never saw it.

Ms. GRIEST. Well——

Mr. YATES. Did you bring it up here?

Ms. GRIEST. I did, indeed. Some staff member may be reading it. [Laughter.]

Mr. MURTHA. I read it, too.

Ms. GRIEST. Was it good?

Mr. MURTHA. It was a delightful book. I would think it would have to be a success, a financial success. Has it been?

Ms. GRIEST. I think so. Most scholarly work, however, you don't expect to make money for it. You expect to get intellectual dividends. I speak as one who has written that kind of book.

Mr. REGULA. Will you yield, Mr. Chairman?

Mr. YATES. Sure.

SALES OF SCHOLARLY BOOKS

Mr. REGULA. Does the company that prints this, they do this on the expectation of selling enough copies to recoup their expenditures plus a reasonable profit?

Ms. GRIEST. Yes.

Mr. REGULA. What's the market, mainly colleges, universities?

Ms. GRIEST. It depends on the book. For that book——

Mr. REGULA. Let's take one.

Ms. GRIEST. Let's take this one. For that book, it will be college and university libraries. It will be regular libraries. It will be high school libraries, and it will be for scholars and some general public.

Mr. YATES. Ms. Griest and Mr. Regula are asking about the book entitled, "Columbia Literary History of the United States."

Mr. REGULA. So, essentially they become a very important part of the reference——

Ms. GRIEST. Reference library, yes, indeed.

Mr. REGULA [continuing]. Reference libraries. I assume that in universities and colleges they would be subject to assignment for reading in various courses; is that correct?

Ms. GRIEST. Yes, that's correct. And as students work on term papers, they will consult a work like that.

Mr. REGULA. How many books or authors a year would you likely sponsor?

Ms. GRIEST. The number is growing. I just happen to have with me today a list of books which have been produced by the fellows' library as of April 1990. There are about 1,500 books in it right now.

Mr. REGULA. And in each of these books the author has received some modest amount from NEH?

Ms. GRIEST. Yes, an amount ranging from $750 to $27,500.

Mr. YATES. Do you have an extra copy of this, Ms. Griest?

Ms. GRIEST. That's for you.

Mr. YATES. Thank you.

Ms. GRIEST. That is your copy. That's to be left with you.

Mr. YATES. Thank you.

OTHER PRODUCTS OF FELLOWSHIP GRANTS

Ms. GRIEST. Not all of our books are intended for scholarly audiences, as Mr. Regula and I were just talking about. Some are intended to help teach. One of our interesting ones is "Living Together Under the Law." It's an elementary education law guide that was produced by one of our fellows. It's intended for grades 1 through 6, so young children can understand the nature and function of rules and laws. We're reaching a great segment of the scholarly and educational world.

We have here also an interesting book, a study of George Barnard, who was the photographer of Sherman's campaign.

Mr. YATES. Oh, along with Brady? Oh, yes, I remember his name. He was a partner of Brady's for a while.

Ms. GRIEST. Yes, I think he was. And this book is by an independent scholar who received a fellowship from us and produced this work. It's gratifying work, I think.

Mr. YATES. Yes.

Ms. GRIEST. We've also been talking about the National Science Foundation and the Endowment. I have here also a book by Henry Petroski, who is a professor of civil engineering at Duke University. He has written a book called, "The Pencil: The History of Design and Circumstance." This is one which may interest you. This is one which is reaching a popular audience as well as a scholarly audience.

Mr. YATES. This one by Mr. Petroski?

Ms. GRIEST. Yes, "The Washington Post" called it "informative, entertaining, and surprising. One could scarcely ask a book to be more."

Mr. YATES. All on a pencil?

Ms. GRIEST. All on the pencil. I could leave this with you. I just Xeroxed the article on it from U.S. News and World Reports, which titled it, "The Little Artifact that Could." That's something that——

Mr. YATES. That could?

Ms. GRIEST. "The Little Artifact That Could." You remember the little engine?

I don't want to take too much time. I've got some others here. Let me quickly give you Bruce Lincoln's "Red Victory: A History of the Russian Civil War."

Mr. YATES. Oh.

Ms. GRIEST. Now for this, Bruce Lincoln received a Summer Stipend award of $2,500, and then a couple of years later he got a Travel to Collections grant of $750.

A reviewer said it is an "outstanding achievement of primary source research and good writing and excellent background for understanding the enormous problems Mikhail Gorbachev faces today as he struggles to keep the empire together."

Mr. YATES. As I leaf through this, I would read about the Ukraine and a few other places.

Mr. MURTHA. This book here was selling better than the others, about the pencil?

Ms. GRIEST. Well, I haven't seen the figures. It's a very recent publication.

Mrs. CHENEY. It's also been reviewed widely, "The New York Times Book Review," "The Washington Post Book Review." It was an interesting grant because our National Council Committee for the Fellowship Division debated at length whether or not it was in the humanities and in the end decided that it was.

It looks at the pencil through history. It takes a reflective attitude toward artifacts in our culture. They made exactly the right decision.

Mr. YATES. It's fascinating. Maybe I'll read the book.

Ms. GRIEST. I think you might enjoy certainly dipping into it.

I have a book here also produced from a Ttravel to Collections grant. These are our smallest grants, $750. This is by Ronald

Takaki. It is "Strangers from a Different Shore." It is a history of Asian Americans.

Your colleagues in the House have praised this. Congressman Matsui says it is the "first single overview of Asian American history, and it will certainly be of interest to all Americans." Congressman Mineta says, "It's an invitation and a celebration of the United States which no one should miss."

Sometimes participants in our seminars, which revitalize teaching, are also stimulated to write books. Carlos Schwantes has done one on the Pacific Northwest.

Mr. YATES. Oh, boy, that should help us now. We've got problems with the timber industry and the environmentalists.

Ms. GRIEST. Right.

Mr. YATES. Will this help us?

Ms. GRIEST. It was very well received. What he says in the preface is that it was in "Walter Nugent's 1984 NEH seminar for college teachers that I found the courage to undertake this work." It was selected by the Washington State Centennial Commission as one of the outstanding books on the history of Washington, and it was included in the Centennial bookshelf and listed as one of the two most memorable books of 1989 by the "Seattle Times."

Mr. YATES. Yes.

ADDITIONAL EXAMPLES OF RECENT PUBLICATIONS

Ms. GRIEST. One book that may be of interest to you is "Land of Hope."

Mr. YATES. Not "Land of Hope and Glory?"

Ms. GRIEST. No, "Land of Hope: Chicago Black Southerners, the Great Migration."

Mr. YATES. I lived in Chicago then.

Ms. GRIEST. It's a penetrating analysis, a valuable study of that Afro-American migration to Chicago.

And also, Drew McCoy has written "The Last of the Fathers: James Madison and the Republican Legacy"—republican in the generic sense, Mr. Yates. [Laughter.]

This book has won——

Mr. YATES. That's a picture of Madison?

Ms. GRIEST. Yes.

Mrs. CHENEY. It's very old.

Mr. YATES. That's not how—I picture him as being a dynamo, and that doesn't look like it. I guess he was very old. He must have been my age. [Laughter.]

Mrs. CHENEY. No, much older.

Mr. YATES. He couldn't have been much older. [Laughter.]

Mr. MURTHA. He just looked much older.

Ms. GRIEST. This won the 1989 John H. Dunning prize from the American Historical Association.

Mr. YATES. That's kind of interesting, that Madison gets the call for the republican legacy. Is that in contrast to Jefferson and the democratic legacy? [Laughter.]

Ms. GRIEST. No, this is republican in the generic——

Mr. YATES. Jefferson, of course, had both. His party was the Democratic-Republican party. It was both before it split up.

Ms. GRIEST. Before it split?

Mr. YATES. That's right. I suspect that—well, it would be interesting to read this.

Ms. GRIEST. I hope——

Mr. YATES. Well, I'm impressed, Ms. Griest. I don't know what I should ask you. These are all your successes. I trust you have no failures?

Ms. GRIEST. I can't think of any.

Mr. YATES. All right. Good. Thank you very much.

Ms. GRIEST. Do you want to keep "The New York Times"?

Mr. YATES. Oh, I wouldn't be without it. [Laughter.]

It's impressive.

Ms. GRIEST. Well, it is impressive, frankly.

Mr. YATES. It is. Hofstra isn't one of the country's largest universities, is it?

Ms. GRIEST. No, but it is——

Mr. YATES. It's apparently one of the classier ones.

Ms. GRIEST. Well, it shows that when you are trying to think of what is impressive about what a faculty member has done, that the faculty member has secured a fellowship from this Endowment is extremely important.

Mr. YATES. Well, I think it's good. The only faculty members you hear about are those who win the Nobel and the Pulitzer and the other prizes.

Ms. GRIEST. Yes.

Mr. YATES. The huge prizes. I think Hofstra is right in advertising these laurels for its scholars.

Ms. GRIEST. I do, too. And then we go from that to "The Pencil." I thought it was a year of diversity and accomplishment.

Mr. YATES. That "Pencil" intrigues me, getting a writeup like that.

Ms. GRIEST. Yes, how about that?

Mr. YATES. Okay, thank you, Ms. Griest, very much.

Who is next on the list? Mr. Gibson? All right. General Programs.

Mr. MURTHA. Could I ask a question, Mr. Chairman.

Mr. YATES. Sure, you may.

### PREJUDICE ON COLLEGE CAMPUSES

Mr. MURTHA. Madam Chairman, I look here on page 479 of this book entitled, "Strangers from a Different Shore." It talks about prejudice on the college campuses. It particularly talks about Asian Americans and the rise of anti-semitism on the campuses. I've been reading that there's all kinds of activity on the campuses in that regard; more and more prejudices seem to be surfacing. Is that something the humanities gets involved in at all, looking into things like that as a trend?

Mrs. CHENEY. I can't think of projects that have been specifically directed toward this, but certainly we are particularly concerned because what happens on college campuses often mirrors what's happening in the larger society. We have over the years, of course, been very active in sponsoring projects that study the accomplish-

ments of the various groups that make up the United States of America.

This particular book on Asian Americans is a good example. We have a museum exhibition right now at the Art Institute of Chicago, either there now or just there, on the art of the Yoruba. This traveling exhibition details the achievements of African civilizations, which are a source of enrichment and pride to all of us, but perhaps of particular interest to African Americans.

Mr. MURTHA. I was shocked at the over-display by college students of this prejudice. These people were—in 1989 this happened. It's hard for me to believe that they are so blatant in their open prejudice on the college campuses.

Mrs. CHENEY. It is a source of great concern. I think that we in the United States have a great deal to be proud of because we have managed to deal with ethnic conflict in such a way as to make our Nation stronger in the long run. I think the fact that people are paying attention to this problem, are very concerned about it is a sign of that strength in action.

Look at what happens in the Soviet Union with ethnic strife. People go to war.

Mr. YATES. It's a beautiful book.

Mrs. CHENEY. It is a lovely exhibition, I understand.

Mr. YATES. The Yoruba book. It says, "The Center for African Art." Is that our Center for African Art, the Sackler Gallery?

Mr. GIBSON. No.

Mrs. CHENEY. It's in New York.

Mr. GIBSON. Yes, it's New York based.

Mrs. CHENEY. But it travels. This exhibition travels to various locations and one is Chicago.

Mr. GIBSON. The Art Institute of Chicago.

Mrs. CHENEY. It's the Art Institute.

DIVISION OF GENERAL PROGRAMS

Mr. YATES. Mr. Gibson, you have successes, too, to report. The Yoruba exhibit obviously is one.

Mr. GIBSON. We consider that a great success. In general, we think it was a superb year for what our Chairman has so appropriately called "the parallel school."

Mr. YATES. The what school?

Mr. GIBSON. The parallel school.

Mr. YATES. Parallel?

Mr. GIBSON. Public programming in the humanities done by museums, by public television stations, by libraries, by archives.

Mr. YATES. What have you done in the field of media? You handle media?

Mr. GIBSON. Yes.

Mr. YATES. All right.

Mr. GIBSON. Actually there are two historic events occurring in connection with our media program, one last month. There was a Jewish film festival in Moscow for the first time and four NEH films were featured as centerpieces, including "The Partisans of Vilna," which I believe we discussed last year. That is——

Mr. YATES. Right, I know that. I know that one.

Mr. GIBSON. Another historic event will occur next week; namely, the two Germanies are going to cosponsor at the National Press Club, a showing of "The Stations of Bach," which is a two-hour documentary film that we supported. It will be released——

Mr. YATES. The stations of Bach?

Mr. GIBSON. As in Johann Sebastian Bach, the stages of his life.

Mr. YATES. Oh, I thought you said "stations." "Stages," okay.

Mr. GIBSON. It is stations.

Mr. YATES. Oh, really.

Mr. GIBSON. They're using that sort of metaphorically, the various stages or phases that his career went through.

Mr. YATES. This is a documentary?

Mr. GIBSON. Yes, a two-hour documentary filmed largely in East Germany, but some in West Germany as well. As far as we know, and the two embassies inform us this is correct, this is the first cultural event ever sponsored by the two Germanies in the United States. It will be May 7 at the National Press Club. So those are considered two successes.

Mr. YATES. It suddenly dawns on me that this is art. This is music.

Mr. GIBSON. It's the study of music.

Mr. YATES. Oh.

Mr. GIBSON. It's the analysis.

Mrs. CHENEY. It's the history of it.

Mr. YATES. The history of Bach. Well, Bach is dead; it's got to be history. [Laughter.]

Mr. GIBSON. That's right. We study dead people, yes.

### CIVIL WAR FILM SERIES

Mrs. CHENEY. You should also, Don, talk about the Civil War film.

Mr. GIBSON. Actually, I anticipated that you might, so I didn't have that in my notes, but I would certainly be happy to.

This fall there will be an 11-hour program on the Civil War, entitled "The Civil War," produced by Ken Burns, an independent film maker whom you may have heard of because of the films he produced, such as "Huey Long." I think we discussed that at a previous hearing.

Mr. YATES. Yes, yes, yes. He's good.

Mr. GIBSON. He's very good. I have seen almost all 11 hours of the series—now it's a masterful depiction in a documentary format of the Civil War, taking it year by year. It won't focus simply on military history.

Mrs. CHENEY. It's the centerpiece of the PBS fall schedule. This will be a very big cultural event.

Mr. YATES. Of the Civil War itself, of the events leading to the Civil War?

Mr. GIBSON. It deals with the causes of the Civil War and then the events of the Civil War.

Mr. MURTHA. How much was the grant?

Mr. GIBSON. $1.3 million.

Mr. MURTHA. That takes care of all the expenses?

Mr. GIBSON. No. Its total cost was about $2.5 million. General Motors and others put money into it as well.

Mr. YATES. When will this start, the fall?

Mr. GIBSON. September—I think it will be the third week of September. It will be broadcast for one week, a total of 11 hours of film.

Mr. YATES. Do you have any of those videos available?

Mr. GIBSON. Yes.

Mr. YATES. May I see one?

Mr. GIBSON. Absolutely.

Mr. YATES. Okay. Onward.

Mr. GIBSON. I have two other videos. I'll bring some more later. There are two other videos that might be of interest.

The first is "Harry Hopkins."

Mr. YATES. Harry Hopkins?

Mr. GIBSON. A 90-minute documentary analyzing his life and career, and particularly his service in the White House for the Roosevelt administration, both domestically and in foreign policy.

Mr. YATES. I read "Roosevelt and Hopkins." I take it this isn't taken from that?

Mr. GIBSON. No, but certainly they draw from scholarship.

Mr. YATES. "China in Revolution?"

Mr. GIBSON. "China in Revolution" is a two-hour documentary dealing with China from 1911 to 1949. From the revolution until the Communist takeover in 1949.

Mr. MURTHA. And these are the PBS presentations?

Mr. GIBSON. Yes.

Mr. YATES. Have you paid PBS for this or——

Mr. GIBSON. No.

Mr. YATES [continuing]. How do you work it?

Mr. GIBSON. Our media program has guidelines stating that all the programs we fund must be offered to PBS free of charge.

Mr. YATES. Okay. I take it they're very grateful?

Mr. GIBSON. They seem to be. Almost all of our programs are aired on public television. I think about 95-plus percent of the films we fund are accepted for PBS showing.

Mr. YATES. That's good.

Mr. GIBSON. Normally that's prime time too.

Mr. YATES. Well, I think there ought to be a marriage between PBS and the Endowments.

Mr. GIBSON. Maybe so.

MUSEUM EXHIBITS

Let me just tell you of a few of our museum exhibitions. First I'd like to give you a catalog from an exhibition entitled "A House Divided: America in the Age of Lincoln."

The second, "LaFayette, Hero of Two Worlds," which was an exhibition dealing with LaFayette's 1824–1825 farewell tour to the United States. He came back to this country and toured throughout all of the States.

Mr. YATES. Then he went back to France. There is a story told that he was going back to France after the revolutionary war, and the French gave him a big, big reception. He said he was stopped

on the outskirts of Paris, his carriage was stopped, and his horses were taken off, and people insisted on pulling the carriage into the city. He said, "You know, I never saw my horses again. [Laughter.]

Mr. GIBSON. "Gardens and Ghettos" deals with Italian and Jewish life.

Mr. YATES. Oh, my God. Did Reverend Wildmon see this?

Mr. GIBSON. I didn't send him a copy.

Mrs. CHENEY. Actually, I haven't looked at the catalog.

Mr. REGULA. I may have to send this down to him.

Mr. YATES. Oh, my God. I'm surprised at you.

SUBJECTS OF MEDIA PROJECTS

Mr. MURTHA. How do you make a choice on the Civil War to go forth with a project of this magnitude?

Mr. GIBSON. We do it with panel advice. All of our guidelines allow applications to come in dealing with any topic, but we certainly have some preferences. Our panels give us advice on how we should go forward. Then we pass those recommendations on to the National Council and the Chairman.

Obviously, $1.3 million is a substantial investment. Generally, as a rule of thumb, a public television documentary costs about $300,000 per hour. A public television dramatization, that is a literary adaptation or a historical dramatization, will cost about $1.3 million per hour. So the Civil War film, while it is a substantial investment, actually we're getting a lot of film for a minimal investment.

Mr. MURTHA. They invested $2.5 million——

Mr. GIBSON. And we put in $1.3 million.

Mr. MURTHA. Have you ever considered the industrial revolution as such? We have in the Park Service in Pennsylvania, a program dealing with America's industrial heritage, which concentrated on Western Pennsylvania where you had some coal and steel. The more we learn about it the more we realize how important that was to the development of the United States. We do all of these military things. I just wondered if you ever considered doing something like that to start some period and go through the industrial revolution. Would that be watched?

Mr. GIBSON. Oh, I definitely think it would be watched. We have not received an application directly dealing with the concept of the industrial revolution, though we have funded a number of museum exhibitions that have dealt with that.

Mr. MURTHA. What starts this then is somebody makes an application.

Mr. GIBSON. Yes.

Mr. MURTHA. You don't come up with the idea? They come up with the application, and you consider it.

Mr. GIBSON. Generally not. One thing we did do with the Media program is, at the request of the Chairman, we established an initiative called "American Lives." "Harry Hopkins" is one result of that initiative. The initiative is designed to encourage applications dealing with the lives of notable Americans. We have now in production, but not yet completed, examinations of the James family, of Lyndon Johnson, of Dwight Eisenhower, George Marshall, and a

number of projects which we think will be very well received by the general public.

A couple of other things I think it is important to note that of all the museum exhibitions we support through our Museums program, 80 percent now have an educational component. By educational component I mean for the schools. Museums will produce curricula guides, or have tours, or produce booklets such as this one, which I'd like to share with you. This is a series of booklets provided by the Carnegie Museum of Natural History in Pittsburgh for their exhibition on Egypt. This series of books is for high school students and is done in conjunction with a variety of other activities.

Finally, I would like to talk about this poster of the exhibition called "Machine Age in America." It was held in Brooklyn and also traveled to Atlanta. If you would like, we will offer you a copy of it, however, more fancily framed such as you have here.

Mr. YATES. Do you think that qualifies? I think we can put it up in place of Mr. Conte's duck stamps. [Laughter.]

It is a very handsome poster.

Mr. Gibson, thank you very much for a very interesting presentation.

Mr. GIBSON. Thank you.

DIVISION OF STATE PROGRAMS

Mr. YATES. Ms. Berlincourt, had you finished? You hadn't finished, had you?

Ms. BERLINCOURT. I hadn't talked about the program.

Mr. YATES. All right. I don't think we can get through everybody. Go ahead, Ms. Berlincourt.

Ms. BERLINCOURT. We have just completed a series of meetings with members of the State humanities councils' boards.

Mr. YATES. I thought we would go to 12:30, and then we would come back at 2:00 to hear from the National Endowment for the Arts. We are trying to finish by 12:30, unless you want to come back again.

Go ahead.

Ms. BERLINCOURT. We held regional orientation conferences for new board members. Just two weeks ago, Chairman Cheney and NEH staff met with the chairmen and vice chairmen of the State humanities councils. I thought you would be interested in seeing the range of experience represented on the council boards. On the public side, members of civic organizations, businessmen and women, doctors, and lawyers. On the academic side, college and university faculty administrators, high school teachers, and museum and library professionals. The State council boards represent the diversity of the population in each State.

Some of the most interesting projects are resulting from the State and Regional Exemplary Awards—special awards that the State councils can compete for every year. These enable councils to undertake projects of the scope that they probably could not fund within their regular budgets. These Statewide or regional projects have increased the visibility of the councils within their States, and

they are bringing humanities programs to an ever-increasing number of citizens within each State.

Just this spring the D.C. Community Humanities Council received an Exemplary Award for a project called "Urban Odyssey of Washington D.C." This is a project using the chautauqua format in an urban setting to increase public understanding of the various groups at different times in the city's history that came to the city and created a sense of place, a sense of home, and a sense of community. This concept of community continues to evoke wide public interest. You may know the project in Chicago, "Looking Backward to Move Forward."

Mr. YATES. Yes.

Ms. BERLINCOURT. This project has received a second planning grant from NEH to continue to do research on this theme. It is a community history project about African Americans who migrated to Chicago's west side prior to 1837, and it is co-sponsored by the Bethal New Life Community Development Corporation. It is already producing a valuable collection of history and photographic archives in conjunction with the cultural institutions such as the Newberry Library in Chicago.

Many of the projects are multi-faceted. Last year the Pennsylvania Humanities Council received a planning grant to develop a 12-poster exhibit on the Bill of Rights. That has been distributed along with our study guides to every high school in Pennsylvania. It was on display here in Washington a few weeks ago in the rotunda of the Russell Building and then in the main hall of Union Station.

This year, Pennsylvania received an Exemplary Award to enlarge the project—the reading and discussion programs on the Bill of Rights that will take place in 10 libraries—so that the participants will study actual documents and case studies with scholars of history and political science.

Mr. YATES. Where in Pennsylvania is this taking place?

Ms. BERLINCOURT. At 10 libraries throughout the State.

Mr. YATES. Any in Johnstown?

Ms. BERLINCOURT. I'm sure. I could find out.

Mr. MURTHA. Good.

Ms. BERLINCOURT. We understand that in 1991 the "Philadelphia Inquirer" is going to sponsor, along with the Pennsylvania Council, a 32-page supplement of essays on the Bill of Rights that will be made available throughout the State and also made available to newspapers in other States.

Mr. YATES. Sounds interesting.

Ms. BERLINCOURT. It had a good success with that previously with the Bicentennial of the Constitution.

### EDUCATION PROJECTS OF HUMANITIES COUNCILS

The State Councils have moved to address major issues in humanities education in response to the needs reported nationally. They have great flexibility to respond to educational needs at the local level and at reasonable costs. Over the past five years, they have supported some 900 projects, particularly for secondary school teachers and elementary school teachers. These covered a full

range of projects from Statewide conferences on education, to task forces, to studies of humanities requirements in the schools, to summer seminars and institutes for teachers, to in-service programs during the academic year, and to museum exhibits with study guides for students and for teachers.

They covered a full range of topics from State history, American history, world history, and American literature to foreign languages and literature. One example occurred in North Carolina. The State Department of Education mandated the teaching of North Carolina history at the eighth grade level. Many of the teachers felt unprepared, so the North Carolina Humanities Council funded for three years a series of summer seminars on North Carolina history that reached 135 eighth grade teachers in the State.

Mr. YATES. Was it your grant that supported the Texas State humanities seminar on evil?

Ms. BERLINCOURT. Yes. That was the Texas Council.

Mr. YATES. I thought that was outstanding.

Ms. BERLINCOURT. There has been——

Mr. YATES. It was a beautiful film, and I thought the tapes were wonderful.

Ms. BERLINCOURT. And there has been——

Mr. YATES. Do you have other seminars of that kind that you could tell us about?

Ms. BERLINCOURT. That is the only one on that particular topic.

Mr. YATES. Are there others that you have had in which the committee might be interested?

Ms. BERLINCOURT. Yes, on a wide variety of topics. I'm trying to think of some that might be of great scope.

Mr. YATES. Could you put that in the record for us, please?

Ms. BERLINCOURT. I certainly will.

[The information follows:]

OTHER SEMINARS SPONSORED BY STATE COUNCILS

In the fall of 1988, the Vermont Council on the Humanities sponsored a weekend conference for 300 members of the public on the topic "Can Virtue Be Taught?" The underlying theme of the conference was the role of education in forming character. In preparation for the conference, participants were asked to read Plato's *Meno,* John Stuart Mill's *On Liberty,* and Immanuel Kant's *Grounding for a Metaphysics of Morals.* The seminar discussions for the participants were preceded by presentations by scholars who provided background on the theme from the perspective of educational philosophy, classical literature, and the legacy of the Enlightenment.

In February, 1990, the North Carolina Humanities Council received an Exemplary Award from NEH to support the expansion of a successful pilot program in which dramatic readings were used to stimulate discussion of questions on medical ethics and on the history of medicine. Repertory companies at the medical schools of East Carolina and Duke Universities and the University of North Carolina will present readings adapted from three stories by William Carlos Williams, "Mind and Body," "Old Doc Rivers," and "The Insane," Arthur Conan Doyle's "The Doctors of Hyland," and Ernest Hemingway's "God Rest You Merry, Gentlemen," for audiences of medical practitioners and the general public. The readings to be held throughout the state and at regional medical societies and local organizations of the American Medical Association will be followed by discussions led by humanities scholars on such issues as the stereotypes and mythologies surrounding society's perceptions of physicians.

The Pennsylvania Humanities Council organized a series of lectures on the Constitution at Independence National Historical Park for the general public and aimed at attracting leaders in government, business, and education. The four lectures on

the Constitution were designed to represent the views of the historian, the novelist, the statesman, and the jurist. The first lecture was given by historian Henry Steele Commager whose presentation analyzed the innovations of the American Constitution. Commager explained why it was such a revolutionary document in its time and why it has served as a model for so many other countries in forming their own instrument of government. The second speaker, the novelist E. L. Doctorow, has established himself as a writer whose historical settings were backdrops for discovering how Americans have become what they are today. U.S. Representative William Gray II delivered the third lecture on "The Constitution: Our Written Legacy." The series culminated with an address on September 16, 1987, by former Chief Justice Warren E. Burger.

Mr. YATES. If that is an example of some of the things you do, I think that is excellent.

Ms. BERLINCOURT. That was particularly well developed.

Mr. YATES. Yes, I know. I hoped you'd say, "That is just one of the average things we do." [Laughter.]

Ms. BERLINCOURT. We do many, many fine projects that are equally good on equally interesting topics.

The reading and discussion programs that take place in public libraries all across the country continue to delight——

Mr. YATES. Are these discussions like the Great Books discussions?

Ms. BERLINCOURT. Yes, that or on any topic that may be of interest to the community. It can be in literature or history and would consist of of group of anywhere from 20 to 40 people who meet over a period of six weeks.

### FILMS SUPPORTED BY STATE COUNCILS

Mr. YATES. The Texas project resulted in a video as well as a tape. Do you have videos of other of your seminars?

Ms. BERLINCOURT. No. We do have some videos and films that the State Councils have supported. You may have seen last year the film on "The American Experience" on Angie Debo, a woman historian in Oklahoma, who wrote a history of the treatment of Native Americans in Oklahoma. It was not published until about 30 years ago and is now highly regarded in the State. They interviewed her when she was well over 90 years old, and it was one of the first films shown on the PBS series "American Experience."

Mr. YATES. Is this——

Ms. BERLINCOURT. That was funded by the Oklahoma Foundation for the Humanities.

Mr. YATES. Do you have a copy of that?

Ms. BERLINCOURT. We can get you one, yes.

Mr. YATES. All right. I'd like to see that. What other videos do you have?

Ms. BERLINCOURT. You may have noticed that the D.C. film "Sherrill's Bakery" was nominated for an academy award in the short documentary series.

Mr. YATES. I didn't know.

Ms. BERLINCOURT. Unfortunately, it didn't win, but just to be nominated is an accomplishment.

Mr. YATES. That is pretty good. That is good. If your videos are like the one from Texas—I haven't seen any of your other videos.

Ms. BERLINCOURT. We'll get you——

Mr. YATES. I'd like to see some of them.

Ms. BERLINCOURT. All right. We'll be glad to supply those to you.

Mr. YATES. Very good.

Mr. MURTHA. Mr. Chairman?

Mr. YATES. Mr. Murtha?

Mr. MURTHA. My staff tells me that this particular film she is talking about was competing against a film in Johnstown at the Flood Museum, and the Flood Museum won the academy award.

Mr. YATES. Wow. [Laughter.]

Ms. BERLINCOURT. We can't compete against floods.

Mr. MURTHA. It was a good film.

Ms. BERLINCOURT. It was.

Mr. MURTHA. It was outstanding. It was a documentary about the floods.

Ms. BERLINCOURT. It was a tough competition.

Mr. MURTHA. Yes.

It was very dramatic and is being shown at the Flood Museum that you funded, Mr. Chairman. We're deeply appreciative—380,000 visitors in five months last year.

Mr. YATES. Wow. Okay.

### READING AND DISCUSSION PROGRAMS OF HUMANITIES COUNCILS

Ms. BERLINCOURT. I wanted to end by talking a little about some special reading and discussion programs that the councils are now supporting for new adult readers. These have been done with Exemplary Awards. The Kentucky Humanities Council used a series of what they call "New Books for New Readers." These are commissioned by the Council, written at the fourth to six grade level, and published by the University of Kentucky Press.

What they found was that for newlyliterate adults much of the written material was really intended for an urban group. They needed something more specific to the population of Kentucky. I understand that these are being widely used now with great success.

Mr. YATES. That is interesting.

Ms. BERLINCOURT. What they wanted was something that looked like a real—

Mr. YATES. We went to the Sewall-Belmont home last night, and we saw some of the women who were famous. Apparently these women aren't famous, but they made a difference.

Ms. BERLINCOURT. That's right.

Mr. YATES. Okay. I'm going to show this to——

Mrs. CHENEY. Probably in Kentucky, yes.

Mr. YATES. I'll show that to Mr. Natcher.

Ms. BERLINCOURT. And also for new adult readers the Vermont Council on the Humanities for four years now has had a program in which they work with new adult readers. There are tutors and scholars discussing major works of children's literature.

Mr. YATES. Anyway you can invade television for reading, I'm for it.

Ms. BERLINCOURT. And, of course, they have the postman on the "Cheers" TV show who does the ad for them. This spring, they are expanding the program to include classical literature. They are using simplified versions of the "Odyssey," "Antigone", some

Greek and Roman comedies, and Aesop's fables. They are finding that by having children's literature this encourages the adults to read, in turn, to their children.

Mr. YATES. That is great.

Ms. BERLINCOURT. There are many more, and I'll be glad to put together a collection.

Mr. YATES. Thank you very much.

[The information follows:]

ADDITIONAL PROGRAMS FOR NEW ADULT READERS

The North Carolina Humanities Council has supported a project called "Motherread," a collaborative effort between humanities scholars and adult literacy tutors to teach literacy through the reading and discussion of works of literature. This project is specifically designed to reach women in prisons and at day care centers. By using works of children's literature as the basis of the reading programs, the women are discussing with humanities scholars the themes and interpretations of the books and are encouraged in turn to read to their children.

To focus attention on its theme of literacy for 1990–1992, the New Hampshire Humanities Council is undertaking with the assistance of an NEH Exemplary Award a statewide project that examines writing and reading as vital acts in making and interpreting culture. The project is designed with three interrelated parts: an exhibit tracing the development of writing, a newspaper supplement describing the impact of the print medium on modern society, and a symposium on the relationship of literacy to knowledge. In addition to this statewide emphasis on the development of literacy, the council will adapt the model of the Family Reading Project that has been so successful in Vermont for use in programs for new adult readers in New Hampshire.

DIVISION OF EDUCATION PROGRAMS

Mr. YATES. Thank you, Ms. Berlincourt.

Mr. Herbert?

Mr. HERBERT. Short of bringing in the students who have benefited by some of the efforts the Education division has made over the last several years, there is no need I think to pass around materials at this stage. I wanted to talk about three things.

One is the way in which applications and awards from the Education division in the area of core curriculum have expanded and become more influential in colleges and universities, in parallel with the Chairman's book on this topic—"50 Hours". Three council meetings ago, about 25 percent of the applications and awards had to do with core curriculum projects in colleges. Two councils ago, it was a third. This past council, almost a half of the applications had to do with core curricula—Some of these are very influential.

For example, the Association of American Colleges will be hosting a fairly elaborate program involving 9 mentor institutions which have successful core curriculum projects and 27 nationally-selected institutions which are planning to implement a core curriculum on their campus. The notion of this will be to bring together the successful institutions and the planning institutions to begin to figure out how to do this particular thing on their campuses. This device has been used in the past and is very, very effective, so we expect that there will be a lot more core curriculum projects.

Institutions are beginning to see this as a way to give their own institution a kind of intellectual signature. For example, in the New York area you have a fairly large number of institutions that have already strong core curricula—Columbia University, Brooklyn College, Queens College, and so on. We have just approved a grant

to Adelphi University to set up a core curriculum project focused on the classics of thought of the 20th century. So there is a kind of historic background for this. Their signature in this area of core curriculum will be that they deal with the classics.

Institutions are finding ways to meet the need of their students for a central core of learning. At the same time they are making a kind of distinctive statement of their own. I expect a similar kind of statement to come from a grant we just funded at Purdue University which, of course, has a distinctive kind of constituency. So, this core curriculum business is going very well.

### NEH/READER'S DIGEST

I wanted to talk about the NEH/Reader's Digest Teacher Scholars program. The second group of award winners have been chosen and have visited up here on the Hill. We have been making similar efforts to provide independent study opportunities for school teachers. That is something very few of them have. Perhaps you've seen this mentioned in the newspapers.

### FOREIGN LANGUAGE EDUCATION

I suspect probably that there is more interest in my saying a word about the Endowment's special opportunity in foreign language education. We have given this a great deal of thought. What we had hoped to be able to do is encourage American schools to begin instruction in foreign languages earlier and to build programs that are cumulative. Secondly, we want to provide teachers with the wherewithal and training to be able to move students into a command or a proficiency in the language quite early in their studies. Rather than studying grammar, vocabulary, and so on, they'll go immediately to the use of the language, which is either reading or speaking as well.

In fact, I regret to say that one of the Nation's experts in this matter was just stolen from Indiana University of Pennsylvania. She has gone off to Tennessee. I'm sure she would have been a very competitive grant applicant wherever she was.

The third thing we want to do in this area of foreign language education is to encourage colleges to offer courses in these languages across the curricula, not just French literature, but French history offered in French, French philosophy offered in French, and so on. There are a number of prototypes of this kind of arrangement around the country. Obviously, it gives students the opportunity to use their languages in more and more complex settings.

Finally, what we are trying to do here is open the door to applications in languages that are very seldom taught in the United States but very widely used around the world—Russian, Chinese, Japanese, and so on. So this is a major effort that we've put a good bit of thought into and think we can show some leadership with respect to it.

Mr. YATES. All right. Thank you very much.

Mr. Ekman?

### DIVISION OF RESEARCH PROGRAMS

Mr. EKMAN. I suppose I should begin by saying "in conclusion" in the interest of time.

Mr. YATES. Well, that would be good. [Laughter.]

Mr. EKMAN. The results of grants made in past years that took the form of books published this year add up to some 200 to 250 different titles. I have copies of the lists of those titles and——

Mr. YATES. We'd be glad to receive them.

[The information follows:]

# PUBLICATIONS RESULTING FROM GRANTS

# OF THE

# DIVISION OF RESEARCH PROGRAMS

(Received January, 1989 - March, 1990)

## TEXTS PROGRAM

Alexander of Aphrodisias. On Aristotle Metaphysics 1. (The Ancient Commentators on Aristotle) Translated by William E. Dooley, S.J. Duckworth, London, 1989.
Translations 1988 $300,704 OR
Translations 1985 $84,710 OR, $30,155 M

The Andros Papers, 1674 - 1676: Files of the Provincial Secretary of New York during the Administration of Governor Sir Edmund Andros, 1674 - 1680. Edited by Peter R. and Florence A. Christoph. Translated by Charles T. Gehring. Syracuse University Press, Syracuse, 1989.
Translations 1987 $50,000 OR, $64,935 M

Aquinas, Thomas. The Literal Exposition on Job: A Scriptural Commentary Concerning Providence. (Classics in Religious Studies) Edited by Carl A. Raschke. Translated by Anthony Damico. Scholars Press, Atlanta, 1989.
Translations 1981 $29,937 OR

Aristotle Transformed: The Ancient Commentators and Their Influence. Edited by Richard Sorabji. Gerald Duckworth & Co. Ltd., London, 1990.
Translations 1988 $300,704 OR

Armistead, Samuel G. and Joseph H. Silverman. Folk Literature of the Sephardic Jews, Volume II: Judeo-Spanish Ballads from Oral Tradition. University of California Press, Berkeley, Los Angeles, and London, 1986.
Editions 1984 $110,054 OR, $5,703.99 M
Editions 1981 $83,892 OR, $5,000 M



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Arnold, Matthew. The Yale Manuscript. Edited by S.O.A. Ullman. The University of Michigan Press, Ann Arbor, 1989.
Publication Subvention 1988 $2,422 OR

Austen, Jane. Jane Austen's Manuscript Letters in Facsimile. Edited by Jo Modert. Southern Illinois University Press, Carbondale and Edwardsville, 1990.
Editions 1984 $15,000 OR

Bach, Carl Philipp Emanuel. Keyboard Concerto No. 38 in C Minor, H. 448; Keyboard Concerto No. 39 in F Major, H. 454. (Carl Philipp Emanuel Bach Edition, Series II, Concertos and Sonatinas, Volume 15. Rachel W. Wade, General Editor) Edited by Elias N. Kulukundis and Paul G. Wiley II. Oxford University Press, Oxford and New York, 1989.
Editions 1987 $115,000 OR
Editions 1985 $119,317 OR, $5,000 M
Editions 1983 $100,000 OR, $4,000 M

Bach, Carl Philipp Emanuel. Carl Philipp Emanuel Bach Edition, Series I, Volume 24, Keyboard Sonatas, 1763 - 1766. Edited by Rachel W. Wade and E. Eugene Helm. Oxford University Press, Oxford and New York, 1989.
Editions 1987 $115,000 OR

Boethius. Fundamentals of Music. Edited by Claude V. Palisca. Translated by Calvin M. Bower. Yale University Press, New Haven and London, 1989.
Translations 1981 $45,000 OR

Boswell, James. Boswell: The Great Biographer, 1789 - 1795. (The Yale Editions of The Private Papers of James Boswell) Edited by Marlies K. Danziger and Frank Brady. McGraw-Hill, New York, Toronto, and London, 1989.
Editions 1986 $120,000 OR, $50,000 M
Editions 1983 $184,000 OR, $50,371.88 M

Browning, Robert and Elizabeth Barrett. The Brownings' Correspondence, Volume 1. Edited by Philip Kelley and Ronald Hudson. Wedgestone Press, Winfield, Kansas, 1989.
Editions 1989 $180,000 OR
Publication Subvention 1988 $12,000 OR

Burns, Sarah. Pastoral Inventions: Rural Life in Nineteenth-Century American Art and Culture. Temple University Press, Philadelphia, 1989.
Publication Subvention 1988 $10,000 OR

Burton, Robert. The Anatomy of Melancholy, Volume I. Edited by Thomas C. Faulkner, Nicolas K. Kiessling, and Rhonda L. Blair. Clarendon Press, Oxford, 1989.
Editions 1986 $50,000 OR, $17,790 M

The Byrd Edition, Volume 5: Gradualia I (1605), The Marian Masses. Edited by Philip Brett. Stainer & Bell LTD., London, 1989.
Editions 1980 $49,568.99 OR

Cachia, Pierre. Popular Narrative Ballads of Modern Egypt. Clarendon Press, Oxford, 1989.
Translations 1977 $49,879 OR

The Cambridge Translations of Medieval Philosophical Texts, Volume I: Logic and the Philosophy of Language. Edited by Norman Kretzmann and Eleonore Stump. Cambridge University Press, Cambridge, New Rochelle, New York, Melbourne, and Sydney, 1988.
Translations 1983 $55328.57 OR

Chan, Wing-Tsit. Chu Hsi: New Studies. University of Hawaii Press, Honolulu, 1989.
Publication Subvention 1988 $6,200 OR

Cicero's Knowledge of the Peripatos. Edited by William W. Fortenbaugh. Transaction Publishers, New Brunswick, 1989.
Translations 1989 $5,020 OR

Conrad, Joseph. The Collected Letters of Joseph Conrad, Volume 3: 1903 - 07. Edited by Frederick R. Karl and Laurence Davies. Cambridge University Press, Cambridge, New York, New Rochelle, Melbourne, and Sydney, 1988.
Editions 1984 $60,000 OR

Daniels, Roger. Asian America: Chinese and Japanese in the United States since 1850. University of Washington Press, Seattle and London, 1988.
Publication Subvention 1987 $2,000 OR

Darwin, Charles. The Correspondence of Charles Darwin: Volume 4, 1847 - 1850. Edited by Frederick Burkhardt and Sydney Smith. Cambridge University Press, Cambridge, New York, New Rochelle, Melbourne, and Sydney, 1988.
Editions 1985 $100,000 OR, $40,000 M

Davis, Jefferson. The Papers of Jefferson Davis, Volume 6: 1856 - 1860. Edited by Lynda Lasswell Crist. Louisiana State University Press, Baton Rouge and London, 1989.
Editions 1988 $42,840 OR
Editions 1986 $39,000 OR, 15,000 M
Editions 1983 $24,400 OR, $10,000 M

Desmond, Adrian. The Politics of Evolution: Morphology, Medicine, and Reform in Radical London. The University of Chicago Press, Chicago and London, 1989.
Publication Subvention 1989 $7,000 OR

Dewey, John. John Dewey: The Later Works, 1925 - 1953. Edited by Jo Ann Boydston. Southern Illinois University Press, Carbondale, 1989.
Volume 6: 1931 - 1932, Essays, Reviews, and Miscellany.
Volume 7: 1932, Ethics.
Volume 8: 1933, Essays and "How We Think," Revised Edition.
Volume 9: 1933 - 1934, Essays, Reviews, Miscellany, and "A Common Faith".
Volume 10: 1934, "Art as Experience".
Volume 15: 1942 - 1948.
Volume 16: 1949 - 1952.
Editions 1987 $210,000 OR, $89,462 M
Editions 1985 $110,000 OR, $100,000 M, -$4,127.85 Other
Editions 1983 $100,234 OR, $82,000 M

Dimock, George E. The Unity of the "Odyssey". The University of Massachusetts Press, Amherst, 1989.
Publication Subvention 1988 $5,582 OR

The Documentary History of the Ratification of the Constitution, Volume VIII, Ratification of the Constitution by the States: Virginia [1]. Edited by John P. Kaminski and Gaspare J. Saladino. State Historical Society of Wisconsin, Madison, 1988.
Editions 1987 $100,000 OR, $65,600.55 M
Editions 1985 $110,500 OR, $50,479 M
Editions 1982 $193,968 OR, $48,492 M

Dodsley, Robert. The Correspondence of Robert Dodsley, 1733 - 1764. (Cambridge Studies in Publishing and Printing History) Edited by James E. Tierney. Cambridge University Press, Cambridge, New York, New Rochelle, Melbourne, Sydney, 1988.
Publication Subvention 1987 $6,000 OR

Doyle, Don H. New Men, New Cities, New South: Atlanta, Nashville, Charleston, Mobile, 1860 - 1910. The University of North Carolina Press, Chapel Hill and London, 1990.
Publication Subvention 1989 $7,000 OR

Dutschke, C. W. Guide to Medieval and Renaissance Manuscripts in the Huntington Library, Volume I and Volume II. Henry E. Huntington Library and Art Gallery, San Marino, California, 1989.
Publication Subvention 1988 $10,000 OR, $5,000 M

Edison, Thomas A. The Papers of Thomas A. Edison, Volume 1: The Making of an Inventor, February 1847 - June 1873. Edited by Reese V. Jenkins, Leonard S. Reich, Paul B. Israel, et al. The Johns Hopkins University Press, Baltimore and London, 1989.
Editions 1984 $151,850 M

Einstein, Albert. The Collected Papers of Albert Einstein, Volume 2, The Swiss Years: Writings, 1900 - 1909. Edited by John Stachel. Princeton University Press, Princeton, 1989.
Editions 1985 $280,150 M

Eisenhower, Dwight D. The Papers of Dwight David Eisenhower: NATO and the Campaign of 1952. (Volume XII and Volume XIII) Edited by Louis Galambos. The Johns Hopkins University Press, Baltimore and London, 1989.
Editions 1984 $21,448 OR, $215,632 M
Editions 1981 $25,000 OR, $115,617 M

Elliott, Alison Goddard. Roads to Paradise: Reading the Lives of the Early Saints. University Press of New England, Hanover and London, 1987.
Publication Subvention 1987 $4,790 OR

Encyclopedia of Southern Culture. Edited by Charles Reagan Wilson and William Ferris. University of North Carolina Press, Chapel Hill and London, 1989.
Publication Subvention 1988 $10,000 OR, $5,000 M
Tools 1984 $95,000 OR, $50,000 M
Tools 1981 $53,949 OR, $30,000 M

The First and Second Dalhousie Manuscripts: Poems and Prose by John Donne and Others, a Facsimile Edition. Edited by Ernest W. Sullivan, II. University of Missouri Press, Columbia, 1988.
Publication Subvention 1987 $4,495 OR

Fitzgerald, Michael W. The Union League Movement in the Deep South: Politics and Agricultural Change During Reconstruction. Louisiana State University Press, Baton Rouge, 1989.
Publication Subvention 1987 $2,840 OR

The Florentine Camerata: Documentary Studies and Translations. Edited by Claude V. Palisca. Yale University Press, New Haven and London, 1989.
Translations 1986 $40,000 OR
Translations 1981 $45,000 OR

Forrester, James W. Why You Should: The Pragmatics of Deontic Speech. University Press of New England, Hanover and London, 1989.
Publication Subvention 1988 $3,623 OR

Fort Orange Court Minutes, 1652 - 1660. Edited and translated by Charles T. Gehring. Syracuse University Press, Syracuse, 1990.
Translations 1987 $50,000 OR, $81,935 M

Gimbutas, Marija, Shan Winn, and Daniel Shimabuky. Achilleion: A Neolithic Settlement in Thessaly, Greece, 6400 - 5600 B.C. (Monumental Archaeologica, Volume 14) Institute of Archaeology, University of California, Los Angeles, 1989.
Publication Subvention 1987 $3,900 OR

Gompers, Samuel. The Samuel Gompers Papers, Volume 3: Unrest and Depression, 1891 - 1894. Edited By Stuart B. Kaufman and Peter J. Albert. University of Illinois Press, Urbana and Chicago, 1989.
Editions 1987 $90,000 OR, $39,879 M
Editions 1985 $95,000 OR, $25,000 M

Greene, Lorenzo. Working with Carter G. Woodson, the Father of Black History: A Diary, 1928 - 1930. Edited by Arvarh E. Strickland. Louisiana State University Press, Baton Rouge and London, 1989.
Publication Subvention 1987 $3,984 OR

Greene, Nathanael. The Papers of General Nathanael Greene, Volume V: 1 November 1779 - 31 May 1780. Edited by Richard K. Showman. The University of North Carolina Press, Chapel Hill and London, 1989.
Editions 1987 $50,000 OR, $60,000 M
Editions 1985 $77,000 OR, $30,000 M

Grendler, Paul F. Schooling in Renaissance Italy: Literacy and Learning, 1300 - 1600. (The Johns Hopkins University Studies in Historical and Political Science, 107th Series, 1989) The Johns Hopkins University Press, Baltimore and London, 1989.
Publication Subvention 1988 $6,150 OR

Grimsted, Patricia Kennedy. Archives and Manuscript Repositories in the USSR: Ukraine and Moldavia, Book 1: General Bibliography and Institutional Dictionary. Princeton University Press, Princeton, 1988.
Publication Subvention 1987 $5,000 OR
Access 1986 $125,000 OR, $16,853 M

Healan, Dan M. Tula of the Toltecs: Excavations and Survey (with Urban Survey Data Diskette). University of Iowa Press, Iowa City, 1989.
Publication Subvention 1988 $1,650 OR

Herr, Richard. Rural Change and Royal Finances in Spain at the End of the Old Regime. University of California Press, Berkeley and Los Angeles, 1989.
Publication Subvention 1987 $5,000 OR
Translations 1982 $10,000 OR

The History of al-Tabari, Volume I: General Introduction, and, From the Creation to the Flood. (Bibliotheca Persica, edited by Ehsan Yarshater) Translated by Franz Rosenthal. State University of New York Press, Albany, 1989.

The History of al-Tabari, Volume VI: Muhammad at Mecca. (Bibliotheca Persica, edited by Ehsan Yarshater) Edited and translated by W. Montgomery Watt and M. V. McDonald. State University of New York Press, Albany, 1988.

The History of al-Tabari, Volume XIII: The Conquest of Iraq, Southwestern Persia, and Egypt. (Bibliotheca Persica, edited by Ehsan Yarshater) Translated by Gautier H. A. Juynboll. State University of New York Press, Albany, 1989.

The History of al-Tabari, Volume XX: The Collapse of Sufyanid Authority and the Coming of the Marwanids. (Bibliotheca Persica, edited by Ehsan Yarshater) Translated by G. R. Hawting. State University of New York Press, Albany, 1989.

The History of al-Tabari, Volume XXIV: The Empire in Transition. (Bibliotheca Persica, edited by Ehsan Yarshater) Edited by David Stephan Powers. State University of New York Press, Albany, 1989.

The History of al-Tabari, Volume XXV: The End of Expansion. (Bibliotheca Persica, edited by Ehsan Yarshater) Translated by Khalid Yahya Blankinship. State University of New York Press, Albany, 1989.

The History of al-Tabari, Volume XXVI: The Waning of the Umayyad Caliphate. (Bibliotheca Persica, edited by Ehsan Yarshater) Translated by Carole Hillenbrand. State University of New York Press, Albany, 1989.

The History of al-Tabari, Volume XXX: The Abbasid Caliphate in Equilibrium. (Bibliotheca Persica, edited by Ehsan Yarshater) Translated by C.E. Bosworth. State University of New York Press, Albany, 1989.

The History of al-Tabari: Incipient Decline, Volume XXXIV. (Bibliotheca Persica, edited by Ehsan Yarshater) Translated by Joel L. Kraemer. State University of New York Press, Albany, 1989.
Translations 1987 $236,416 OR
Translations 1984 $140,699 OR

Hoffman, Richard C. Land, Liberties, and Lordship in a Late Medieval Countryside: Agrarian Structure in a Late Medieval Countryside. The University of Pennsylvania Press, Philadelphia, 1989.
Publication Subvention 1989 $7,000 OR

Honchar, Oles. The Cathedral. (Translation Series No. 2) Edited by Leonid Rudnytzky. Translated by Yuri Tkach and Leonid Rudnytzky. St. Sophia Religious Association of Ukrainian Catholics, Washington, Philadelphia, Toronto, 1989.
Translations 1982 $10,000 OR

Hung, Wu. The Wu Lang Shrine: The Ideology of Early Chinese Pictorial Art. Stanford University Press, Stanford, 1989.
Publication Subvention 1988 $7,265 OR

Jackson, Blyden. A History of Afro-American Literature, Volume I: The Long Beginning, 1746 - 1895. Louisiana State University Press, Baton Rouge and London, 1989.
Publication Subvention 1988 $4,345 OR

James, Henry. Selected Letters of Henry James to Edmund Gosse, 1882 - 1952: A Literary Friendship. Edited by Rayburn S. Moore. Louisiana State University Press, Baton Rouge and London, 1988.
Publication Subvention 1987 $2,733 OR

Jeffers, Robinson. The Collected Poetry of Robinson Jeffers: Volume II, 1928 - 1938. Edited by Tim Hunt. Stanford University Press, Stanford, 1989.
Publication Subvention 1988 $5,473 OR, $1,000 M

Jefferson, Thomas. Jefferson's Literary Commonplace Book. (The Papers of Thomas Jefferson, Second Series) Edited by Douglas L. Wilson. Princeton University Press, Princeton, 1989.
Editions 1982 $33,767 OR

Johnson, Andrew. Advice After Appomattox: Letters to Andrew Johnson, 1865 - 1866. (Special Volume No. 1 of the Papers of Andrew Johnson) Edited by Brooks D. Simpson, Leroy P. Graf and John Muldowny. The University of Tennessee Press, Knoxville, 1987.
Editions 1984 $50,673 OR

Kierkegaard, Soren. The Concept of Irony. Edited and translated by Harold V. Hong and Edna H. Hong. Princeton University Press, Princeton, 1989.

Kierkegaard, Soren. For Self-Examination, and Judge for Yourself. Edited and translated by Howard V. Hong and Edna H. Hong. Princeton University Press, Princeton, 1990.
Translations 1987 $39,295 OR, $69,000 M

Kierkegaard, Soren. Stages on Life's Way. (Kierkegaard's Writings, XI) Edited and translated by Howard V. Hong and Edna H. Hong. Princeton University Press, Princeton, 1988.
Translations 1984 $60,000 OR, $75,000 M
Translations 1981 $50,377 OR, $49,881 M

Kiessling, Nicolas K. The Legacy of Democritus Junior. Bodleian Library, Oxford, 1990.

Kiessling, Nicolas K. The Library of Robert Burton. The Oxford Bibliographical Society, Oxford, 1988.
Editions 1986 $50,000 OR, $17,790 M

Kinney, Arthur F. Continental Humanist Poetics: Studies in Erasmus, Castiglione, Marguerite de Navarre, Rabelais, and Cervantes. The University of Massachusetts Press, Amherst, 1989.
Publication Subvention 1988 $4,000 OR

The Life of Paisij Velyckov'kyj: English Translations Volume IV. Edited by Omeljan Pritsak. Translated by J.M.E. Featherstone. Harvard Library of Early Ukranian Literature, Cambridge, 1989.
Translations 1987 $200,000 M

Liu, Alan. Wordsworth: The Sense of History. Stanford University Press, Stanford, 1989.
Publication Subvention 1986 $2,205 OR

Livingston, William. The Papers of William Livingston, Volume 4: July 1780 - April 1783 and Volume 5: April 1783 - August 1790. Edited by Carl E. Prince and Mary Lou Lustig. Rutgers University Press, New Brunswick and London, 1987.
Editions 1987 $38,119 OR
Editions 1983 $87,000 OR

Macagno, Enzo. Leonardian Fluid Mechanics in the Manuscript C (IIHR Monograph No. 104). Iowa Institute of Hydraulic Research, the University of Iowa, Iowa City, 1988.

Macagno, Enzo. Leonardian Fluid Mechanics in the Manuscript I (IIHR Monograph No. 111) and Leonardian Fluid Mechanics in the Manuscript M (IIHR Monograph No. 9). Iowa Institute of Hydraulic Research, the University of Iowa, Iowa City, 1989
Translations 1984 $20,909 OR

Mair, Victor H. Painting and Performance: Chinese Picture Recitation and Its Indian Genesis. University of Hawaii Press, Honolulu, 1988.
Publication Subvention 1987 $7,000 OR

A Manual of the Writings in Middle English: 1050 - 1500. Albert E. Hartung, general editor. Archon Books for the Connecticut Academy of Arts and Sciences, Hamden, 1989.
Publication Subvention 1988 $3,000 OR

Melville, Herman. Journals. (Northwestern-Newberry Edition of the Writings of Herman Melville, Volume 15) Northwestern University and The Newberry Library, Evanston and Chicago, 1989.
Editions 1988 $141,397 OR

Miller, Joseph C. Way of Death: Merchant Capitalism and the Angolan Slave Trade, 1730 - 1830. The University of Wisconsin Press, Madison, 1988.
Publication Subvention 1987 $8,942 OR

Morris, Robert. The Papers of Robert Morris, 1781 - 1784, Volume 7: November 1, 1782 - May 4, 1783. Edited by John Catanzariti. University of Pittsburgh Press, Pittsburgh, 1988.
Editions 1984 $174,000 OR, $51,095 M

The Naradasrti, Volume 4, Part I, Text and Volume 5, Part II, Translation. Edited by Richard W. Lariviere. Department of South Asia Regional Studies, University of Pennsylvania Press, Philadelphia, 1989.
Translations 1979 $37,200 OR

The Nikonian Chronicle, Volume 5: From the Year 1425 to the Year 1520. Edited by Serge A. Zenkovsky. Translated by Serge A. and Betty Jean Zenkovsky. The Darwin Press, Inc., Princeton, 1989.
Publication Subvention 1985 $10,000 OR
Translations 1980 $12,987 OR
Translations 1978 $34,874 OR

O'Neill, Eugene. Selected Letters of Eugene O'Neill. Edited by Travis Bogard and Jackson R. Bryer. Yale University Press, New Haven and London, 1988.
Editions 1985 $89,736 OR

The "Paterik" of the Kievan Caves Monastery. (Harvard Library of Early Ukrainian Literature, English Translations, Volume 1) Translated by Muriel Heppell. Ukrainian Research Institute of Harvard University, Cambridge, 1989.
Translations 1987 $200,000 M

Paz, Octavio. Sor Juana, or, The Traps of Faith. Translated by Margaret Sayers Peden. The Belknap Press of Harvard University Press, Cambridge, 1988.
Translations 1985 $10,000 M

Peirce, Charles S. Writings of Charles S. Peirce: A Chronological Edition, Volume 4, 1879 - 1884. Edited by Christian J. W. Kloesel. Indiana University Press, Indianapolis, 1986.
Editions 1987 $130,000 OR, $950 M
Publication Subvention 1987 $6,000 OR
Editions 1985 $127,815.82 OR

Pinto, Fernao Mendes. The Travels of Mendes Pinto. Edited and translated by Rebecca D. Catz. The University of Chicago Press, Chicago and London, 1989.
Translations 1984 $25,000 OR, $5,000 M

Piozzi, Hester Lynch. The Piozzi Letters: Correspondence of Hester Lynch Piozzi, 1784 - 1821 (formerly Mrs. Thale): Volume 1, 1784 - 1791. Edited by Edward A. Bloom and Lillian D. Bloom. University of Delaware Press, Newark; Associated University Presses, London and Toronto, 1989.
Editions 1984 $15,392 OR
Editions 1980 $29,000 OR

Polk, James K. Correspondence of James K. Polk, Volume VII: January - August 1844. Edited by Wayne Cutler and James P. Cooper. Vanderbilt University Press, Nashville, 1989.
Editions 1988 $80,000 OR, $4,666 M

Proust, Marcel. Correspondance de Marcel Proust, Tome XVII: 1918. Edited by Philip Kolb. Plon, Paris, 1989.
Editions 1987 $69,000 OR
Editions 1985 $75,167 OR

Proust, Marcel. Marcel Proust, Selected Letters: Volume 2, 1904 - 1909. Edited by Philip Kolb. Translated by Terence Kilmartin. Collins, London, 1989.
Translations 1984 $10,000 OR

Public Documents from Sinnar. Edited by Jay Spaulding and Muhammed Ibrahim Abu Salim. Michigan State University Press, East Lansing, 1989.
Translations 1988 $43,934 OR, $27,500 M

Remote Beyond Compare: Letters of don Diego de Vargas to His Family. Edited by John L. Kessell. The University of New Mexico Press, Albuquerque, 1989.
Translations 1987 $50,000 OR, $131,858 M

Robert Mills, Architect. Edited by John M. Bryan. The American Institute of Architects Press, Washington, D.C., 1989.
Editions 1986 $70,000 OR, $8,500 M

Romanelli, Samuel. Travail in an Arab Land. (Judaic Studies Series) Translated by Yedida K. Stillman and Norman A. Stillman. The University of Alabama Press, Tuscaloosa and London, 1989.
Publication Subvention 1987 $2,522 OR
Translations 1983 $9,674 OR

Rowe, William T. Hankow: Conflict and Community in a Chinese City, 1796 - 1895. Stanford University Press, Stanford, 1989.
Publication Subvention 1988 $5,030 OR

Ruffin, Edmund. The Diary of Edmund Ruffin, Volume III: A Dream Shattered, June 1963 - June 1965. Edited by William Kauffman Scarborough. Louisiana State University Press, Baton Rouge, 1989.
Publication Subvention 1988 $7,953 OR

The Russian American Colonies, 1798 - 1867, A Documentary Record, Volume 3: To Siberia and Russian America, Three Centuries of Russian Eastward Expansion. Edited and translated by Basil Dmytryshyn, E. A. P. Crownhart-Vaughan, and Thomas Vaughan. Historical Society Press, Oregon, 1989.
Translations 1978 $19,615 OR, $11,171 M

Russo, John Paul. I. A. Richards: His Life and Work. The Johns Hopkins University Press, Baltimore, 1989.
Publication Subvention 1987 $4,900 OR

Saenger, Paul. A Catalogue of the Pre-1500 Western Manuscript Books at the Newberry Library. The Universtiy of Chicago Press, Chicago and London, 1989.
Publication Subvention 1989 $7,000 OR

Santayana, George. The Sense of Beauty: Being the Outlines of Aesthetic Theory. (The Works of George Santayana, Volume II) Edited by William C. Holzberger and Herman J. Saatkamp, Jr. The MIT Press, Cambridge and London, 1988.
Editions 1987 $95,000 OR, $15,000 M
Editions 1985 $100,000 OR, $10,000 M
Editions 1983 $92,000 OR, $5,000 M

Shakespeare, William. The Complete King Lear, 1608 - 1623. Prepared by Michael Warren. University of California Press, Berkeley, Los Angeles, and London, 1989.
Publication Subvention 1988 $8,000 OR

Shelley, Mary Wollstonecraft. The Letters of Mary Wollstonecraft Shelley, Volume III: "What Years I Have Spent!" Edited by Betty T. Bennett. The Johns Hopkins University Press, Baltimore and London, 1988.
Editions 1984 $32,609 OR

Shelley, Percy. The Bodleian Shelley Manuscripts: A Facsimile Edition with Full Transcriptions and Scholarly Apparatus, Volume VII. Edited by Donald H. Reiman. Garland Publishing, Inc., New York and London, 1990.
Editions 1988 $25,080 OR

Silverman, Debora L. Art Nouveau in Fin-de-Siecle France: Politics, Psychology and Style. University of California Press, Berkeley and Los Angeles, 1989.
Publication Subvention 1988 $5,000 OR

Simplicius. On Aristotle Physics 6. Translated by David Konstan. Duckworth, London, 1989.
Translations 1985 $84,710 OR, $30,155 M

Stadter, Philip A. A Commentary on Plutarch's Pericles. The University of North Carolina Press, Chapel Hill and London, 1989.
Publication Subvention 1988 $3,734 OR

Stewart, Frank Henderson. Texts in Sinai Bedouin Law, Part 1: The Texts in English Translation. Otto Harrassowitz, Wiesbaden, 1988.
Translations 1984 $6,835 OR

Taylor, Edward. Upon the Types of the Old Testament (Volume I) and (Volume II). Edited by Charles W. Mignon. University of Nebraska Press, Lincoln and London, 1989.
Editions 1983 $28,000 OR

Thompson, Dorothy J. Memphis under the Ptolemies. Princeton University Press, Princeton, 1988.
Publication Subvention 1988 $6,680 OR

Twain, Mark. Adventures of Huckleberry Finn. (The Works of Mark Twain, Volume 8) Edited by Walter Blair and Victor Fischer. University of California Press, Berkeley, Los Angeles, and London, 1988.
Editions 1986 $200,000 OR, $349,982 M
Editions 1982 $499,511 OR, $398,131 M
Editions 1980 $249,800.44 OR, $78,000 G, $125,000 M

Twain, Mark. Huck Finn and Tom Sawyer among the Indians, and Other Unfinished Stories. (The Mark Twain Library) Texts established by Dahlia Armon, Paul Baender, Walter Blair, William M. Gibson, and Franklin R. Rogers. University of California Press, Los Angeles, 1989.

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| Editions | 1986 | $200,000 OR, $350,000 M |
| Editions | 1982 | $499,511 OR, $398,131 M |

Twain, Mark. Mark Twain's Letters, Volume 2, 1867 - 1868. Edited by Harriet Elinor Smith and Richard Bucci. The University of California Press, Berkeley, Los Angeles, and London, 1990.

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| Editions | 1986 | $200,000 OR, $349,982.59 M |
| Editions | 1988 | $170,000 OR, $235,000 M |

Verdi, Giuseppe. Verdi's "Otello" and Simon Boccanegra" (Revised Version) in Letters and Documents, Volume I and Volume II. Edited and translated by Hans Busch. Clarendon Press, Oxford, 1988.

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| Editions | 1981 | $14,106 OR |
| Editions | 1979 | $38,195 OR |

Vives, J. L. Declamationes Sullanae, Part One. Edited and translated by Edward V. George. E. J. Brill, Leiden, New York, 1989.

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| Translations | 1981 | $30,000 OR |

Washington, George. The Papers of George Washington. (Presidential Series, Volume 3) Edited by William Abbot and Dorothy Twohig. University Press of Virginia, Charlottesville, 1989.

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| Editions | 1988 | $135,000 M |
| Editions | 1985 | $161,878.37 M |

Webster, Daniel. The Papers of Daniel Webster: General Index. (The Papers of Daniel Webster; Charles M. Wiltse, Editor-in-Chief) Edited by Alan R. Berolzheimer. University Press of New England, Hanover and London, 1989.

Webster, Daniel. The Papers of Daniel Webster, Legal Papers, Volume 3: The Federal Practice, Part 1 and Part 2. (The Papers of Daniel Webster; Charles M. Wiltse, Editor-in-Chief) Edited by Andrew J. King. University Press of New England, Hanover and London, 1989.

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| Editions | 1984 | $51,757 OR, $5,000 M |
| Editions | 1981 | $104,200 OR, $108,600 M |

Wilson, William H. The City Beautiful Movement. (Creating the North American Landscape) The Johns Hopkins University Press, Baltimore and London, 1989.
Publication Subvention 1988 $5,800 OR

Zabkar, Louis V. Hymns to Isis in Her Temple at Philae. University Press of New England, Hanover and London, 1988.
Publication Subvention 1987 $10,000 OR, $2,695 M

REFERENCE MATERIALS PROGRAM

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Access 1989 $50,000 M

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Mr. YATES. Just throw them our way.

Mr. EKMAN. These books, by and large, are reference books. These are editions, translations, dictionaries, encyclopedias, and books that codify and make available information that will enable other scholars, students, and general readers to pursue their own interest in the humanities.

Mr. YATES. I see your first one here is Alexander of Aphrodisias. Any relation to aphrodisiac? [Laughter.]

Mr. EKMAN. We hope not. In fact, our record with the reference books this year has been remarkably good. The "Library Journal", a prestigious magazine read by librarians throughout the country, picked out the 30 best reference books published in 1989, six of which were in the humanities and three of those six were books that we had supported. They include the "Encyclopedia of Southern Culture," which is already a best seller with a quarter of a million copies sold; the "AFI Catalog," the volume on the films of the teens, which I know you have had some interest in, Mr. Yates; and third, the only book I brought along—this is a "Historical Atlas of Political Parties in the United States Congress."

It is a remarkable volume with extensive illustrations that makes it possible to see visually the political alignment in every district in the State at various times in the past. The tabs I've put here are what political party membership looks like at the time of Washington. You can see it is divided here. Here at the time of Lincoln where, as you can see, there are more than just two parties.

Mr. YATES. Where was my district?

Mr. EKMAN. Your district is right here.

Mr. YATES. I don't think I ran that year. [Laughter.]

Mr. EKMAN. Finally, the current day. This project in a sense is representative of the kinds of projects the Research division supports. There are often collaborative enterprises a long time in the making that result in books which although expensive to purchase, will serve at least a generation or two as a reference book in the library before anyone feels the need to replace it.

We're very pleased that we have been able to support these books and look forward to their increasing sales from year to year. These books sell slowly but over a long period of time.

Mr. MURTHA. What is the cost of that book?

Mr. EKMAN. That book will probably be sold for between $150 and $200 per volume.

Mr. YATES. Who will buy it?

Mr. EKMAN. Every research library will buy it. A number of other smaller libraries and historical societies will buy it. My expectation is the book will sell somewhere between 5,000 and 10,000 copies over the next 10 or 15 years.

Mr. MURTHA. How would you even know it is available?

Mr. EKMAN. The publisher will, of course, advertise it. The fact that it has been chosen as one of the best reference books of 1989 by the "Library Journal" will help. Here is a copy of that article by the way, which mentions all the books that have been chosen.

We also make this list, which I have just handed you. Let me give you one, too, Mr. Murtha. It is available to anyone who writes to the Endowment and wants to know what books have been sup-

ported by the Endowment. There are atlases. There are dictionaries. There are encyclopedias, scholarly editions of papers of American Presidents, and other important literary and historical figures.

Mr. YATES. What an empire she rules—Mrs. Cheney.

Mr. MURTHA. What is the price here—the price next to the book? Is that the price of publication?

Mr. EKMAN. Yes. Oh, I'm not sure what you're looking at. Is that the list of the books?

Mr. MURTHA. Well, it just has a price.

Mr. EKMAN. That is the size of the grant that went into it.

Mr. MURTHA. So what was the size of the grant for this book?

Mr. EKMAN. It was actually several grants over a six-year period. The total amount of Endowment funding was $180,000. That enabled a team of scholars, and illustrators, and demographers, and cartographers to work on first gathering this information and then laying it out in a way in which it is so easy to read and refer to. This is the only complete documentation of political party membership, so it involved original scholarship in gathering this material from a great many dispersed sources before it was possible to pull it together. That's true for most of these reference works. They involve some original digging in order to find the basic information and bring it together.

Mr. MURTHA. I wonder why they picked the 67th Congress to display in that front page?

Mr. EKMAN. I don't know. I never thought about that.

Mrs. CHENEY. If it's like magazines, some illustrator made the decision on the basis of the colors and the——

Mr. MURTHA. Well, it is interesting because it has the blue on top and the red—there are very few red spots there.

Mr. EKMAN. We find ourselves in the Research division thinking very much about the trends in the humanities and trying to anticipate issues such as the economics of scholarly publishing. We talked earlier in this hearing today about the costs and the sales of scholarly books in the humanities. A great many sell such a low volume that every publisher has to be careful to balance his list between those that he knows are likely to sell in small numbers and those which he knows will be big sellers. For every "Encyclopedia of Southern Culture" that sells a quarter of a million copies, a publisher probably has dozens that sell 500, or 1,000, or 2,000—much smaller numbers.

Mr. YATES. Mr. Ekman, thank you.

Mr. EKMAN. Thank you.

## CHALLENGE GRANTS

Mr. YATES. Mr. Cannon? Sir, challenge grants. How are your Challenge Grants going, Mr. Cannon?

Mr. CANNON. Very well indeed, thank you, sir. We have had an excellent year. The grantees continued to stay somewhat ahead of schedule by about $3 million at the end of the last fiscal year in terms of raising the matching gifts. This is a category where they have to raise 3 or 4 to 1, if you remember. It is capital development.

The number of applications was up a little bit. We had 166 in the last cycle. I brought for your information a listing which includes the 41 grants that we made in December as a result of that particular——

Mr. YATES. Okay. You can kind of throw it our way.

Mr. CANNON. Thank you. I would like to report on two novelties in the program because otherwise everything else is unchanged. The first novelty is that we passed a milestone last summer between Endowment funds and the funds raised by grantees. We passed the $1 billion mark over the 12-year history of the Challenge Grants program, so we were all very pleased with that.

The other novelty is a quite different sort thanks to the Chairman. We have this year a special competition within Challenge Grants for endowed, Distinguished Teaching Professorships. We have under review 105 applications at the moment. We haven't completed the review on these.

Mr. YATES. What do you mean by an endowed, distinguished teaching professorship?

Mr. CANNON. This is to help institutions of higher education establish honorific positions of endowed chairs for distinguished teaching. Instead of being for scholarship, which is what endowed chairs are usually for, this one would help rectify the imbalance in higher education and put the emphasis on superior teaching skills. It is a way of rewarding and acknowledging faculty who have done an outstanding job, particularly of teaching the humanities to underclassman—introductory courses, survey courses, and things of that sort—which is frequently an area where the quality of teaching is not that good, even at some of the best institutions in the country. It has been a fascinating experience looking at those applications. We'll have the results of that within a month or so.

Mr. YATES. Good. Thanks.

Mr. CANNON. Thank you very much.

### OFFICE OF PRESERVATION

Mr. YATES. Then we have Mr. Farr. Mr. Farr, tell us how goes the preservation. How is our program of saving the books coming along?

Mr. FARR. We think the program is going very well.

Mr. YATES. Are we saving books?

Mr. FARR. Yes, we are. The current projects that are now underway at more than 33 libraries or library consortia will, when completed, preserve on microfilm 315,000 books and serials that would otherwise be lost to future generations. These projects are engaged in a wide variety of fields. We currently have projects that are preserving materials in American history and literature, Western European history and literature, materials that are important to the history and culture of Latin America, the Caribbean Basin, Asia, India, Africa, the Middle East, classics, history of philosophy, history of economics, history of art and architecture, and history of science and technology.

We think in this second year of the multi-year preservation plan for the preservation of books and serials that we are off to a good start.

Mr. MURTHA. Preservation meaning microfilm not the deacidification of whatever——

Mr. FARR. Yes. These are essentially books that are so fragile and the paper is so poor that they cannot be deacidified or conserved in the original. So what we are essentially doing here is salvaging the knowledge that they contain.

Mr. MURTHA. I see.

Mr. FARR. By reformatting them onto——

Mr. MURTHA. The Library of Congress is doing other work, if I remember. Is that right?

Mr. FARR. The Library of Congress is also microfilming brittle books, but they also have been given money by Congress to develop a mass deacidification process. Yes, you're correct.

Mr. MURTHA. And you don't do the deacidification?

Mr. FARR. No, we are not making grants for mass deacidification.

Mr. MURTHA. There was a consortium that had been organized to continue this work. Is that still in existence?

Mr. FARR. A consortium?

Mr. MURTHA. A group of organizations that——

Mr. FARR. There is a not-for-profit independent Commission on Preservation and Access. This is a group principally funded by a number of research libraries and college libraries. They are organized not to actually do the work of preservation but to raise public awareness about preservation and to support projects that will create the environment and the capacity to pursue national preservation.

Mr. YATES. I guess it has now been two years since we had our meeting with the librarians.

Mr. FARR. Yes.

Mr. YATES. Are they still in touch with you?

Mr. FARR. Oh, yes. We are in touch with them. We have projects that are now underway in 33 individual libraries or library consortia.

Mr. YATES. I still don't know who decides what books to save.

Mr. FARR. The selection question is so difficult. In the initial years of what is a 20-year effort, we are focusing on the premier subject collections in the humanities at a number of libraries across the country. These are subject collections——

Mr. YATES. You are focusing on that. Who is focusing on the sciences? Who is focusing on literature?

Mr. FARR. We, of course, make grants for the history of science. Literature is one of the areas in which we are preserving brittle books and serials.

Mr. YATES. Who is taking care of each of these fields? You are taking care of a few of them.

Mr. FARR. Well, we are taking care of—if you would call that the term—all the fields in subject disciplines that fall into the definition of the humanities. As you know, that is a very broad area indeed. We have set up this program and hope to nurture——

Mr. YATES. Who is taking care of the sciences?

Mr. FARR. Well, in terms of the hard sciences, that is materials that would be used for scientific research, that is practically the only area in which we are not operating. There is no program that I know of.

Mr. YATES. The purpose of my question is to find out whether or not anything is dropping between the cracks. Are you covering all the fields in preserving books that ought to be preserved?

Mr. FARR. We have projects that are now underway that are covering most of the fields in the humanities. We, of course, still have a way to go. There are bound to be other areas that will emerge. In the opening two years of the program, we are well on our way, as I tried to summarize, in various major fields in the humanities.

Mr. YATES. Should we be meeting like we did before with the groups of people with whom you are in touch to find out what everybody is doing? Is there no need for this?

Mr. FARR. Well, I think we can give you a good idea of what we're doing in the humanities, certainly. You, I know, are aware of what is being done at the Library of Congress. You are aware of what is being done at the National Archives. Those are the two other major Federal——

Mr. YATES. Yes.

Mr. FARR. The National Science Foundation would be potentially the other foundation. They have some programs that provide support for preservation, but they are not engaged now in a preservation microfilming effort on a national basis.

Mr. YATES. Are the libraries doing anything?

Mr. FARR. The libraries——

Mr. YATES. Of California, for example?

Mr. FARR. Yes. The University of California-Berkeley, for instance, is one of our grantees to preserve important materials in Western European literature and languages. They are engaged in a major project.

Mr. YATES. Can you put into the record a list of what each of these is doing?

Mr. FARR. Of course. I'd be happy to do so.

[The information follows:]

## NEH PROJECTS FOR THE PRESERVATION OF BRITTLE BOOKS AND SERIALS

CURRENT PROJECTS

| Library | Subject Collections | Length of Project | Federal Funds | Private Funds/ Cost Share |
|---|---|---|---|---|
| New York Public Library | American History and Culture | 3 years | $2,500,000 | $1,328,483 |
| Harvard University | American History<br>Pre-Soviet Law<br>History of Italy | 3 years | 1,848,360 | 1,593,843 |
| Columbia University | Classical Studies<br>Philosophy and Religion<br>Ancient, Medieval and Early Modern History | 3 years | 2,016,684 | 1,750,130 |
| Princeton University | Arabic History and Culture | 3 years | 558,395 | 278,755 |
| University of Texas, Austin | Mexican History | 1 year | 142,368 | 67,398 |
| University of California, Berkeley | Western European Language and Literatures | 3 years | 1,743,125 | 1,409,348 |
| Yale University | Western European History | 3 years | 1,215,003 | 1,309,680 |
| Research Libraries Group (2 separate projects that involve 16 libraries) | American Literature and History<br>Africana<br>Chinese History<br>Latin American History and Literature<br>History of Music<br>History of Science<br>German Literature<br>Near Eastern History<br>South Asian History | 3 years | 3,029,845 | 1,777,847 |
| University of Chicago/Harvard University | History of India | 2 years | 262,650 | 82,420 |
| American Theological-Library Association (ATLA) | History of Religion | 2 years | 220,000 | 100,000 |
| Committee on Institutional Cooperation (CIC) (includes 9 libraries) | African Studies<br>French History and Literature<br>German History and Literature<br>Slavic and Eastern European History<br>History of Science and Technology | 3 years | 909,781 | 531,781 |
| Massachusetts Institute of Technology | History of Science Serials | 2 years | 125,220 | 105,957 |

NEH PROJECTS FOR PRESERVATION OF BRITTLE BOOKS AND SERIALS

PROJECTS APPROVED May 1990 Council

| Library | Subject Collections | Length of Project | Federal Funds | Private Funds/ Cost Share |
|---|---|---|---|---|
| University of Chicago | History of Technology | 3 years | $1,398,039 | $680,000 |
| University of Illinois | German, Brazilian, Argentine Literature | 3 years | 490,402 | 218,804 |
| University of Michigan | History of the Social Sciences<br>Slavic and Eastern European History | 3 years | 977,358 | 798,044 |
| Association of Southeastern Research Libraries (includes 12 libraries) | Latin American Literature and History<br>U.S. Southern History and Literature | 2 years | 1,265,389 | 296,126 |
| Research Libraries Group (includes 13 university and art museum libraries) | History of Art and Architecture<br>Serials | 2 years | 212,209 | 12,085 |

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Mr. YATES. All right. Thank you very much for this round robin.

ADEQUACY OF NEH FUNDING

Mrs. Cheney, is this budget adequate for your needs?

Mrs. CHENEY. Yes, it is.

Mr. YATES. You don't need any more money?

Mrs. CHENEY. No, we don't.

Mr. MURTHA. I don't understand that, Mr. Chairman, because they do so much good over there I cannot imagine they couldn't use more money over there.

Mrs. CHENEY. That is a different question, sir.

Mr. YATES. Not really.

Mr. MURTHA. The Defense Department doesn't ever say that. They don't ever come up and say that they've got enough money. I'll tell you this: they are very bold in their request for more money. [Laughter.]

Mrs. CHENEY. My impression is that they have been very bold of late in cutting the budget.

Mr. MURTHA. But they don't hesitate to ask for more If it were available, they would ask for more.

Mrs. CHENEY. Well, if it were available, and if there were no other pressing national needs, then our budget request probably would be higher.

Mr. YATES. In what field?

Mrs. CHENEY. I suppose our Education division is the first one that I would mention. There is more that we could be doing to improve the teaching and learning of the humanities in our schools, in our colleges, and in our universities. Our Research division has very tight funding. The kinds of projects that will endure for generations—editions, for example, of the papers of Martin Luther King, Jr., John Marshall, and Jane Addams are a very expensive undertaking. We find ourselves stretched there.

Mr. YATES. In what way? It is tough to gather all of the papers?

Mrs. CHENEY. There is a logistical problem, but then there is simply the time-consuming scholarly problem of making decisions about what the author's intent is, for example. Our Preservation program is a little bit behind schedule—about $600,000 behind schedule. That would be a third area I'd mention.

Mr. YATES. I see that you got an extra $8 million.

Mrs. CHENEY. That's correct. I really need to emphasize that. I didn't get to make an opening statement. We went right to——

Mr. YATES. Would you like to make your opening statement now?

Mrs. CHENEY. Well, only to say that I am extremely proud of the things that the Endowment has done, and I'm proud to be here as a representative of the Bush administration asking not only for an increase over last year's request but for an increase over last year's appropriation.

I am gratified that the President not only recognized the Endowment in his budget message—he talked very specifically about some of our activities—but that he in his wisdom saw fit to request an increase in our budget.

Mr. YATES. There are no particular activities other than education in which you——

Mrs. CHENEY. I mentioned education, research, and preservation.

Mr. YATES. Yes. Those are the only ones.

Mrs. CHENEY. Well, if I were establishing a list of priorities, that's what I would——

### NEH AND THE DEPARTMENT OF EDUCATION

Mr. YATES. Okay. What do you do with the Department of Education? How do you know where to draw the line? Do you meet with the Secretary at all?

Mrs. CHENEY. No, I don't meet with the Secretary, but staff members of the two agencies have frequent conversations. We are involved with the Department, for example, in data collection efforts. The Office of Planning and Budget, which heads up our data collection effort, is in frequent consultation with the Department of Education because we mutually fund projects to gather data about Ph.Ds in the humanities, what their careers look like over the long term, and the number of Ph.Ds being awarded currently. Questions such as that concern both of us, and so we mutually fund some efforts to collect information on those subjects.

Mr. YATES. Okay. Thank you very much, Mrs. Cheney.

Mrs. CHENEY. It was a pleasure to be here as usual. Thank you, sir.

Mr. YATES. We will have some questions for the record.

Mrs. CHENEY. All right. Fine.

Mr. YATES. Obviously, we couldn't cover everything today. We'll ask them for the record.

[Questions and answers for the record follow:]

Pay Raise

Question: Executive branch employees received a pay raise effective in January, 1990. Could you please tell the Committee how much the pay raise will cost NEH and how you plan to absorb these costs?

Answer: The 3.6 percent pay raise that took effect in January 1990 will cost NEH an estimated $300,000 in FY 1990. The Endowment was not allowed to include any funds for this increase in its FY 1990 budget request to Congress. Instead, the Administration and the Congress required agencies to absorb the full cost of the raise.

In order to absorb these additional expenses, we have had to cut back in every area of the budget over which we have some discretion. These include personnel, staff travel, ADP, employee training, contractual services, supplies, and equipment. Moreover, we've recently had to impose an agency-wide hiring freeze.

Question: Similarly, you were subject to a sequester of $2.220 million. What impact has this had on your programmatic and administrative operations?

Answer: Under the sequester, NEH lost $231,000 in administrative funds. The double impact of the sequester and the absorption of the FY 1990 pay raise (a total of $531,000) has hit the agency hard. NEH has always prided itself on its lean administrative structure. We can't absorb over $500,000 in administrative costs without affecting all of our operations; so much of our budget is fixed and beyond our control--rent, federal pay and benefits for example--and there is simply not a lot of maneuvering room available to us.

In addition to the cutbacks in administrative activities noted in the answer to the previous question, we have had to postpone other administrative projects and costs from FY 1990 until FY 1991, $180,000 in our ADP system alone. Unfortunately, carrying these expenses forward means we will begin next year with constraints on the administrative budget.

Program funds were cut by $1.989 million under the FY 1990 sequester. We were already under considerable funding pressure in many of our program areas so this further reduction made a tough situation worse. As with administrative funds, NEH will begin FY 1991 with a backlog of projects we had hoped to fund in FY 1990. We really need the budget increase requested by the Administration for next year.

Question: Humanities in America, your report of 1988, indicated that the number of bachelor's degrees awarded in the humanities has been declining. What indications are there that this trend is being reversed?

Answer: As noted in Humanities in America, the most recent statistics seem to show a bottoming out of a twenty-year decline in the number of bachelor's degrees awarded in the humanities. In 1986-87, the most recent year for which data are available, the number of English, history, and foreign language degrees increased over the total awarded the year before, while the number of philosophy degrees remained about the same. Just as important, the humanities' share of all bachelor's degrees increased slightly from 1985-86 to 1986-87. The humanities have a long way to go, however, to recover the position they occupied two decades ago: In 1966-67, one of every six degrees awarded was in a humanities field; in 1986-87, the figure was one in sixteen.

Question: How have you tried to refocus NEH programs to attack the decline in humanities degrees?

Answer: Through the Education Division's program for Higher Education in the Humanities, the NEH supports the academic community in its efforts to promote excellent humanities teaching and to offer rigorous and coherent curricula for all students. A primary objective of this program is to encourage the rethinking of majors and concentrations so that they become internally coherent and build effectively on the institution's general education requirements. By encouraging such improvements in the curriculum, and by promoting intellectual community among faculty through opportunities for collegial study, we hope that institutions will be equipped to attract greater proportions of their students to the study of the humanities.

Another means of encouraging more students to study the humanities is to ensure that institutions' best professors teach general education and introductory courses in the humanities. In recognition of this need, the Endowment has established a program of Distinguished Teaching Professorships in the Office of Challenge Grants. Through this program the Endowment will be supporting the establishment of chairs for accomplished teachers, which will bring recognition to outstanding teachers and encourage institutions to focus more attention on classroom instruction.

Special Endowment reports have also focused on the need for academic institutions to give greater coherence to their curricula and to reward excellence in teaching. Humanities in America, distributed to an audience of over 40,000, encouraged colleges and universities to recognize outstanding teaching and to work toward intellectually coherent curricula. Similarly, 1989's 50 Hours, sent to over 60,000 individuals and colleges campuses, was designed as a resource for those who are working to develop a rigorous core curriculum. Ultimately, it is our hope that these efforts will help attract a greater number of students to the study of the humanities.

PANELS

Question: Last year you told us you were experimenting in the Division of Education with standing panels rather than forming an entirely new panel each year. What have you learned from the experiment in the Division of Education regarding standing panels? Does a completely new panel each year make it more likley that different people will receive grants from one year to the next?

Answer: Since we began this experiment two years ago, standing panelists have provided thoughtful, conscientious advice about grant applications. Eighty-three percent of the individuals serving on the Higher Education program's panels have been standing panelists, and 71 percent of those serving on the Elementary and Secondary Education program's panels have been standing panelists. Most panels in the division have included at least two standing panelists who have served together previously.

The objective of this experiment was to see if the consistency and fairness of peer review could be enhanced by increasing the continuity of panel membership. As it happens, standing panels have not differed significantly from our usual ad hoc panels, which are reconstituted at each application submission deadline throughout the year. Certainly, the applicants recommended for funding by standing panels have been every bit as diverse as those recommended by ad hoc panels. Both kinds of panels incorporate a mixture of fresh and experienced panelists chosen for their expertise in the humanities and representative of a diversity of disciplines, regions, and institutional types.

Because the job of an NEH panelist is a demanding one, we have had some concern that standing panelists would become fatigued by their duties over time. In the coming year, we will be evaluating the standing panel experiment, which we originally projected to last three years.

Question: The panels rank the applicants in the various categories. How often does the National Council overturn a panel's rating of an applicant?

Answer: We do not collect the kind of data requested by this question. Moreover, it is important to keep in mind that panel review and review by the National Council are only two components of the NEH review process, which also includes the evaluation of applications by specialist reviewers (in the Research division and occasionally in other program areas), NEH staff, and the NEH Chairman.

Question: When you overturn a National Council decision on a grant, what is a typical reason?

Answer: The National Council does not make a "decision" on a grant proposal--it only advises the NEH Chairman who alone has the statutory authority to decide the final disposition of applications. In any event, a change of recommendation is a rare occurrence: Since Mrs. Cheney became Chairman in May 1986, she has agreed with the Council's recommendation 99.7 percent of the time. And almost two-thirds of the changes have been to fund a proposal the Council had recommended for rejection.

The reasons for a decision that varies from the Council's recommendation vary in each specific case, but they usually result from the Chairman's unique position in the review process, a position that allows her to look back over all of the review of a particular application.

Question: What is NEH doing to address emerging and culturally diverse scholars, cultural and educational organizations, and communities? (20 USC 956K)

Answer: In November 1986, the Endowment established the Access to Excellence program to serve as a special mechanism for making individuals and groups that may not be familiar with our programs more aware of them. Aimed generally at rural and inner-city communities, and specifically at ethnic and racial minorities, this program promotes the Endowment's work nationally while also providing grant-writing assistance to first-time applicants on an individual basis. To date, the Access to Excellence program coordinator has traveled extensively (over 110 separate trips) in all 50 states, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands, making over 1,000 presentations in elementary and secondary schools, two- and four-year colleges, public libraries, historical organizations, and other institutions. The coordinator also has attended numerous national, regional, state, and local conferences bringing people together from the various target groups, has sent out over 30,000 individual packets of material explaining the grant opportunities of the Endowment, and has provided hundreds of potential applicants with counsel over the phone or through the mail. The coordinator has consulted with many non-profit associations, Congressional staffs, state offices, and state humanities councils in building this extensive outreach effort.

A representative sample of specific recent Access to Excellence activities includes:

-- In mid-November of 1989, the coordinator attended his third annual conference of the National Alliance of Black School Educators. He has also worked in the field with over a dozen of the Alliance's affiliates in cities including Chicago, Oakland, New Orleans, Denver, and Miami;

-- In a trip to South Dakota, the coordinator met with state level Indian education and rural education coordinators, conducted workshops for Native Americans at Oglala Lakota College and Sinte Gleske College on the Pine Ridge and

Rosebud Sioux reservations, and held in-service workshops for school teachers in Eastern South Dakota. This trip also resulted in a coordinated mailing by NEH and the South Dakota Education Association that provided information to over 5,000 educators statewide;

-- At recent national gatherings of both the League of United Latin American Citizens (LULAC) and the National Council of La Raza, the coordinator conducted workshops and staffed an NEH exhibit booth in an effort to inform Hispanic Americans about the Endowment's agency-wide Columbian Quincenary initiative;

-- In trips to Tennessee, West Virginia, and Mississippi, the coordinator held individual workshops for five Historically Black Colleges and Universities and met with local and regional library and museum directors; and

-- Working with such organizations as the National Asian Pacific Education Association and the National Vietnamese-American Education Association, the coordinator has conducted workshops, attended meetings, and provided information to a wide array of Asian-Americans across the country.

In FY 1989, the Endowment's State Programs division awarded a grant to support for one year the services of a regional program development representative in remote, rural areas of the western Rocky Mountain states. This individual, who has for years helped develop local humanities programs in a predominately rural western state, has been traveling throughout the region, meeting with interested citizens and groups to acquaint them with the opportunities offered by the state humanities councils to receive support for stimulating, educational programs in their own communities. Our program development representative has also provided much needed, face-to-face guidance on grant application procedures to local postmasters, school principals, librarians, museum personnel, and others within the small towns of the area who might be interested in organizing humanities programs.

After one such conversation with our program development representative, administrators at Stone Child College on the Rocky Boy Cree Indian reservation successfully applied to the Montana Committee for the Humanities for a grant to host a symposium for students at the college and people from the reservation on the relationship between Cree traditions and Western culture. The dean of St. John's College in Santa Fe and several scholars from Alaska who have extensive experience in working with Native American communities were recruited as participants. Our program development representative is also working closely with the state councils in Colorado, Utah, Idaho, and Wyoming to encourage new cultural activities for rural citizens in those states.

Question: What percentage of your budget would you say is allocated to culturally diverse scholars, cultural and educational organizations, and communities?

Answer: The National Endowment for the Humanities does not "allocate" funds to particular groups. Instead, "culturally diverse scholars, cultural and educational organizations, and communities" are, like all other applicants, free to compete for funding in all of our grant programs. At NEH, awards are made solely on the basis of the merits of proposals:

Here are a few examples of projects that have received funding from us recently that illustrate the cultural diversity of the grants we make:

-- The Weeksville Society in Brooklyn, New York received $18,520 from NEH in FY 1989 to conduct a self-study of its historic sites, collections, and educational programs. The Society owns and has restored four buildings dating from 1840 to 1883 that are the oldest remaining structures of Weeksville, a nineteenth-century free black community located in Brooklyn. The Society hopes to have these buildings serve as a museum of African American history. The NEH self-study grant will help the Society develop a long-range interpretive plan for the museum;

-- The University of Mississippi, Main Campus, received $75,000 in NEH funds in FY 1989 to support the preparation of a comprehensive bibliographical checklist of novels written by African American writers from 1953 to the present;

-- In FY 1989, we also made an award of $19,235 to the West Virginia Women's Foundation in Charleston to support the planning of a series of traveling exhibitions and related public library programs on the history of women in West Virginia;

-- The Sealaska Heritage Foundation in Juneau, Alaska used $56,023 in Endowment funds in FY 1989 to sustain its ongoing project of collecting, transcribing, translating, and annotating the oral traditions of the Tlingit, a major tribe of the Pacific Northwest;

-- Tougaloo College in Mississippi received $107,888 in FY 1989 through the Endowment's Access category in the Division of Research Programs to support the arrangement and description of documents central to the history of the civil rights movement in Mississippi held by the College's archives and to prepare a guide to the collection. This project will help make these important materials more accessible to humanities scholars;

-- The Idaho State Library in Boise received $73,210 to expand reading and discussion programs in the humanities for out-of-school audiences in public libraries, especially those in rural, isolated areas, throughout the state; and

-- In FY 1989, Indiana University received $100,000 for a project, entitled "In Their Own Words: Plains Indian Native Literature," to prepare an edition of five collections of historical texts written in Sioux and Pawnee.

EDUCATION PROGRAMS

Question: What is the problem you are trying to address with the $2,500,000 initiative for foreign language education?

Answer: In recent years, there has been a growing recognition of how crucial it is, in a world daily more interdependent, for Americans to know other languages. By offering a special opportunity in foreign language education, the Endowment is encouraging the nation's schools, colleges, and universities to strengthen foreign language education. We are inviting proposals for education projects in all foreign languages, but we particularly hope to support projects in less commonly taught languages such as Russian, Japanese, Chinese, and Arabic. As do all education projects supported by the Endowment, these will emphasize the central role of the teacher in the learning experience.

Realization of the importance of knowing other languages has helped bring about a resurgence of language study in our schools. In 1985 more than 4 million high school students were enrolled in foreign language classes--a 38 percent increase since 1982. Heartening as these developments have been, we as a nation still have a long way to go before we are competent speakers, readers, and writers of foreign languages. For example, in 1988-1989 it was possible to graduate from 77 percent of the nation's colleges and universities without studying a foreign language.

Question: Why is this an NEH function?

Answer: Language study is one of the disciplines of the humanities that the Endowment is specifically authorized to support by its enabling legislation. And with good reason. As the Endowment's 1987 report, American Memory, put it: "Studying a second language gives us greater mastery over our own speech, helps us shape our thoughts with greater precision and our expressions with greater eloquence. Studying a foreign language also provides insight into the nature of language itself, into its power to shape ideas and experience." And even at the introductory levels, "broad vision of foreign language study also includes the great texts of other cultures . . . . Valuable as they are in translation, the great texts are more valuable still when encountered as they were written; when words, thoughts, and feelings pass directly from mind to mind."

Question: What type of institutions will apply to operate the foreign language institutes proposed in your initiative?

Answer: The Endowment's special opportunity in foreign language education is being offered under the same guidelines governing eligibility and review criteria that have been in effect for some time in the Education division's regular programs. As before, the institutions eligible to receive support for a foreign language institute include schools and school systems, colleges, universities, educational associations, and professional organizations.

Question: How many institutes will you have?

Answer: In FY 1991, we anticipate awarding 12 summer institute grants, each of three years' duration.

Question: How will you choose?

Answer: Foreign language proposals submitted in response to this special opportunity will be evaluated according to the review criteria set forth in the Education division's existing guidelines.

Question: How is the program being promoted?

Answer: A news release describing the Endowment's special opportunity for foreign language study has been distributed to the regional and national press concerned with education issues. Descriptive materials about the special opportunity are now being included with all mailings of Education Programs guidelines.

Question: The 1991 request includes funds to disseminate curricula developed by the Center for History in the Schools at U.C.L.A. What have we received from the investment to date?

Answer: In its first two years, the Center has launched a number of major projects:

- o A team of distinguished historians has been assembled to draft a statement on essential understandings in U.S. and world history. This statement is intended to assist teachers, administrators, and state-level policy-makers in designing their schools' history courses. Three of the volume's six chapters are now largely complete.

- o A national survey of principals and history teachers has been drafted, pre-tested, and fielded. The survey is collecting first-ever data on the methods and materials of history instruction in the schools. A major report on the survey's findings is expected this fall.

- o Teachers, professors, and school officials across the country have been contacted as part of a project to assemble a comprehensive collection of curricular materials that have proven successful in the classroom. A fully annotated bibliography of these materials has been prepared and will soon be ready for dissemination.

- o Year-long institutes in U.S. and world history have been conducted, employing experienced teachers in the development of curriculum materials for classroom use.

Question: What is the basis for the estimate of $350,000 to disseminate course materials, curriculum guidelines, textbook critiques and other information arising from the Center for History at U.C.L.A.?

Answer: The "History Projects" line in the FY 1991 budget is proposed by NEH in response to the continuing need to provide assistance to those seeking to improve history instruction in the schools. We anticipate that the majority of funds for "History Projects" will be devoted to the systematic and comprehensive dissemination of history materials developed at the Center and elsewhere. Funds may also be used to build upon research conducted by the Center during its three years of operation. The $350,000 proposed for these activities will cover such costs as reproduction and dissemination of curricular materials (at a projected cost of approximately $50,000), newsletter production and dissemination (projected at $30,000), conferences (up to $50,000), teacher training (up to $120,000), and follow-on research and development projects (approximately $100,000).

Question: To what extent will the material developed at U.C.L.A. be tested before the dissemination effort begins?

Answer: Materials developed at the Center will be carefully screened and evaluated before being disseminated. By the end of its third year, the Center will have hosted three summer institutes devoted to the development of curriculum units. The participants in these institutes become part of the Center's corps of "Teacher Associates," who assist in the evaluation of materials that emerge from the institutes. As part of this process, the units themselves will be tested in the participating teachers' classrooms before a decision is made to refine the units for national distribution.

Question: How does the Reader's Digest contribution for 1991 to the Teacher-Scholar program compare to previous years?

Answer: Reader's Digest is contributing $500,000 in each of the three years, FY 1989-FY 1991.

Question: How long is Reader's Digest committed to the program?

Answer: Reader's Digest has offered its support for three years.

Question: Without the Reader's Digest participation, would NEH continue this activity?

Answer: The Endowment has no definite plans to continue the Teacher-Scholar program after FY 1991. However, we continue to believe that school teachers should have opportunities for intellectual renewal through serious, sustained independent study in the academic disciplines that they teach. The Endowment is considering a number of options to foster such study in more targeted, cost-effective ways. The possibility of third-party funding will be addressed when our plans are more definite.

Question: Is this a cost effective program since it only reaches one teacher per State?

Answer: The Teacher-Scholar program was designed to underscore two important principles: that excellent teaching deserves recognition and that teachers should be given opportunities to become more knowledgeable about the subjects that they teach. We decided to make one grant per state so that these principles--given the limitations of our budget--could receive national attention. Having made our point, we hope that private funders and state and local governments will now proffer more adequate support for sabbatical leave opportunities for teachers.

Although we have so far been quite pleased with the quality of Teacher-Scholar applications that we have been receiving, we have had some concern about the administrative burden entailed in making one award annually in each state, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. We will be reviewing more focused alternatives as we evaluate the effectiveness of the Teacher-Scholar program during the coming year.

Question: Will the grants designed to offer support for several museum institutes for teachers go to museums or go to other institutions? (p. 16)

Answer: The Endowment is encouraging museums to submit proposals for institutes for teachers. Museums have a unique ability to incorporate materials from their collections into a program of intensive study for teachers. Subject-area specialists, including scholars from nearby colleges and universities will guide the teachers' efforts. A collaborative project involving the Indianapolis Museum of Art and local schools that was sponsored by the Endowment several years ago illustrates the kinds of museum-based study that we are hoping to encourage.

In a summer institute held at the museum, teachers studied Chinese art, including works from the institution's extensive collection, with the assistance of university scholars, museum curators, and artists.

Question: Do you have any concern that the decrease in the elementary and secondary education in the humanities and in higher education in the humanities programs will significantly diminish those programs.

Answer: The proposed program reductions reflect the creation in FY 1991 of a separate funding category for foreign language education projects. At present, foreign language projects are supported with funds allocated to the Elementary and Secondary Education and the Higher Education programs. This change will have no effect on our ability to support several museum institutes for teachers or to continue to support the full range of activities ordinarily supported by these two programs in areas other than foreign language education.

## FELLOWSHIPS AND SEMINARS

Question: With the increase in stipends in some of the programs, is it your expectation that you will attract more and higher quality applicants?

Answer: Yes, we think by providing more adequate financial support in our Fellowships programs that application volume should increase. Moreover, many highly respected senior humanities scholars now are reluctant to apply because acceptance of an NEH fellowship would mean a loss of income.

Question: What will your new stipend levels be?

Answer: The following table shows current stipend levels and the amounts planned for FY 1991:

| Program | Current Level | FY 1991 |
|---|---|---|
| Fellowships for University Teachers | $27,500 | $30,000 |
| Fellowships for College Teachers and Independent Scholars | 27,500 | 30,000 |
| Summer Stipends | 3,500 | 3,750 |
| Summer Seminars | | |
| College Teachers | | |
| 6-week seminars | 2,750 | 3,000 |
| 8-week seminars | 3,500 | 3,750 |
| School Teachers | | |
| 4-week seminars | 2,000 | 2,200 |
| 5-week seminars | 2,375 | 2,600 |
| 6-week seminars | 2,750 | 3,000 |

Question: With what other programs do your fellowship stipend levels compare?

Answer: The attached table shows the stipend level of various postdoctoral fellowships available outside NEH.

Question: Why did you use $210,000 less in 1989 in the fellowships and seminars program than the amount allocated by the Congress to the program?

Answer: As you know, under House Appropriations Committee guidelines, agencies are permitted to move funds among programs up to $250,000 or 10 percent of line-item appropriations, whichever is less, before submitting a reprogramming request to the Committee. In FY 1989, the Endowment determined that $210,000 in funds appropriated to the Division of Fellowships and Seminars were needed to relieve funding pressures in the Division of Research Programs. All other NEH final obligations in FY 1989 were within $2,000 of the specific Congressional appropriations.

Question: The number of applicants in the fellowships for university teachers category goes from 736 in 1989 to an estimated 950 in 1991. Yet the number of awards is decreasing from 127 in 1989 to an estimated 110 in 1991. Why is the number of applicants increasing?

Answer: We anticipate a higher volume of applications in this program in FY 1991 in response to the increase in our maximum stipend level from $27,500 to $30,000. More university teachers should avail themselves of NEH fellowship opportunities since the amount of the award will be more commensurate with their current academic salaries.

Question: Are you concerned that only 11.5% of the applicants in 1991 will receive a grant?

Answer: Since the maximum stipend will increase to $30,000 in FY 1991, we will award fewer grants than in FY 1990. This era of high federal budget deficits requires that NEH make tough choices concerning the allocation of funds, and we think it is more important to offer an adequate stipend to grantees than to maintain the number of awards made in FY 1990.

Question: Does restricting the number of applicants to three from any one institution place an administrative burden on these institutions to monitor/control applicants for summer stipends?

Answer: We think the added administrative oversight required of these institutions is minimal, especially in light of the objective of our three-applicants-per-institution policy. This

ATTACHMENT F&S

POSTDOCTORAL FELLOWSHIPS IN THE HUMANITIES AVAILABLE OUTSIDE NEH

| Institution | Tenure | Maximum | Average | Approx. # Awards* |
|---|---|---|---|---|
| American Association of University Women | 12 mos. | $25,000 | $20,000 | 7 |
| American Council of Learned Societies | | | | |
| a. Recent Recipients | 6-12 mos. | $10,000 | $10,000 | 33 (16) |
| b. Fellowship Program | 6-12 mos. | 15,000 | 15,000 | 58 (26) |
| c. Chinese Studies | 6-12 mos. | 25,000 | 19,000 | 13 (6) |
| d. East European Studies | 6-12 mos. | 25,000 | 15,000 | 5 |
| Center for Advanced Study in the Behavioral Sciences | 9-12 mos. | Equivalent to 50% of salary | | 9 (6) |
| Center for Hellenic Studies | 10 mos. | $14,000 (+room & board) | | 8 |
| Dumbarton Oaks | 9 mos./ or portion thereof | $14,000 Regular Fellows 10,000 Junior Fellows (+ housing & dependent support & travel) | | 21 |
| Fulbright | 3-12 mos. | Varies by country | | 90 |
| Getty Grant Program | 12 mos. (for Americans) 6-12 mos. (for foreigners) | $26,000 | | 15 |
| Guggenheim | 6-12 mos. | $30,000 | $26,300 | 54 |
| Institute for Advanced Study | | | | |
| a. School of Historical Studies | 4-11 mos. | $25,000 | | 30 (5) |
| b. School of Social Sci. | 8-11 mos. | $26,800 | | 14 (5) |
| International Research and Exchange Board (IREX) | 2-10 mos. | $23,000 but varies by country | $7,800 | 0 (60) |
| Japan Foundation | 2-12 mos. | $2,500-30,000 | | 19 |
| Mellon Foundation (Awards made only through institutions) | | | | |
| National Gallery of Art | 9 mos. | $27,000 | | 6 |
| National Humanities Center | 9 mos. | $35,000 | $25,500 | 36 (10) |
| National Research Council Ford Foundation Post-doctorals for Minorities | 9-12 mos. | Flat stipend of $25,000 + 3,000 travel + 2,000 cost of research + 2,500 at end of tenure (to be matched by home institution) | | 25 |

| Institution | Tenure | Maximum | Average | Approx. #Awards* |
|---|---|---|---|---|
| National Science Foundation | | | | 50 |
| a. NATO Fellowships in History & Philosophy of Science | 6-12 mos. | $2000 per mo. ( + 200 per mo. dependency allowance + travel allowance) | | |
| b. Studies in Science, Technology, & Society | | | | 12 |
| 1) Ethics and Values Studies | | $50,000 per annum (average) | | |
| 2) History and Philosophy of Science | | $10,000 - $50,000 per annum | | |
| 3) Postdoctoral Fellowships & Professional Development Awards | | $24,000 per annum (maximum) $36,000 per annum (maximum) ( + $2000 travel allowance + $2000 host institution allowance) | | |
| Newberry Library Center | 6-11 mos. | $12,500-40,000 | | 13 (5)** |
| Rockefeller Residency Fellowships in the Humanities | (Awards made only through universities) | | | |
| Smithsonian (1) Post-doc | 6-12 mos. | $20,000(plus travel) | | 27 |
| (2) Senior Post-doc | 3-12 mos. | $25,000(plus travel) | | |
| Social Science Research Council | 3-12 mos. | $10,000-27,000*** | $15,000 | 80 (45) |
| U.S. Institute of Peace | 6-12 mos. | $57,000 | | 8 |
| Woodrow Wilson International Center for Scholars | 4-12 mos. | $50,000 | $36,000 | 39 |
| | | TOTAL | | 672(184) |

* These awards are for the 1990-91 academic year, with any exceptions noted. Of the totals, the numbers in parentheses represent fellowships supported by NEH funds.

** This information is for the 1989-90 academic year.

*** Maximum stipend varies according to the granting committee:

| | | | |
|---|---|---|---|
| Japan Committee | $25,000 | Latin American Comm. | $15,000 |
| Eastern Europe Comm. | 25,000 | Africa Comm. | 12,000 |
| South Asia Comm. | 15,000 | Near & Middle East Comm. | 10,000 |
| Korean Comm. | 15,000 | Soviet Comm. | 27,000 |
| Southeast Asia Comm. | 15,000 | | |

5/11/90

policy assures a more equitable distribution of applicants between large and small colleges and between research and teaching institutions than would be the case if there were no limitation.

Question: Do any of the other programs have restrictions of this sort?

Answer: No, such restrictions are not necessary in our other fellowship programs because they are already restricted to particular types of institutional applicants, for example: Fellowships for University Teachers, Fellowships for College Teachers and Independent Scholars.

Question: Is there any effort to see that the results of summer stipends study makes it into the classroom?

Answer: No, Summer Stipends grants are essentially geared to humanities research and scholarship rather than humanities education. Be that as it may, undoubtedly some books and articles written by Summer Stipend recipients do find their way into the nation's schools. Also, the research conducted by a teacher on an NEH Summer Stipend adds to the subject knowledge that the teacher can impart to students.

Question: How do you determine the amount awarded to grantees in the Younger Scholars program?

Answer: High school students receive $1,400 and college students receive an award of $1,800, about the income that these young people would expect to earn if they took summer jobs instead of working on their humanities research projects. Also, $400 is awarded for a project adviser with knowledge and qualifications in the humanities who will work closely with the younger scholar. The adviser is expected to consult in person with the grantee at least once a week for the nine weeks of the grant period.

Question: Is the USIA still involved with the summer seminars for school teachers program? If so, what is the level of USIA commitment?

Answer: The USIA continues to participate in both the College Teachers and School Teachers Summer Seminars programs. In the summer of 1990, USIA will sponsor 19 foreign nationals in the School Teacher program and 16 in the College Teacher program.

Directors and participants alike report that the addition of the foreign participants greatly enriches the seminar experience. Very few problems have been encountered, and the foreign participants themselves write glowingly favorable evaluations to USIA about the seminars program.

GENERAL PROGRAMS

Question: The justification (p. 36) indicates that NEH provides only a small portion of the total support for public humanities programming. Just what is the small portion of public humanities programming provided by NEH as a portion of the total public humanities programming? What would happen to public humanities programming without the NEH support?

Answer: There are approximately 6,500 museums and 10,000 historical societies in the United States. In FY 1989, the Endowment awarded 131 grants totalling $15.0 million to these institutions in support of public programming in the humanities. A soon-to-be-released study conducted by the American Association of Museums with NEH support will give us a more precise idea of total expenditure by museums for humanities programming. But even if much of the programming offered by the nation's museums focuses on topics outside of the humanities, such as art or science, it is nevertheless evident that most of the programming about history and other humanities-related subjects that these institutions offer the public every day is being provided without NEH support.

A similar accounting can be made of the Endowment's support of media and library programming. According to statistics compiled by the Corporation for Public Broadcasting, PBS television stations presented approximately 180 original-broadcast hours of humanities programming in 1989. NEH grants contribute to approximately 40 original-broadcast hours of humanities programming on PBS in a given year. There are over 9,000 public libraries plus two-thirds as many branches, but in FY 1989 the Endowment's Humanities Projects in Libraries and Archives program awarded grants to just 31 of them.

Although the Endowment is one of the major supporters of public humanities programming, our contribution is a small part of the whole and necessarily complimentary to the efforts of many other institutions. For that reason, we direct our support to projects that foster collaboration between scholars in the academy and the providers of public programming and to projects that can serve as replicable models for institutions to implement on their own. Were there no NEH support for humanities programming, public media, museums, and libraries might find funding elsewhere, but an important source of leadership for intellectually stimulating humanities programming for the general public would be lost.

Question: Should we be concerned that media grants will be reduced from 55 to 50 in 1991?

Answer: The projected reduction in Media awards reflects a small reduction in funds allocated to that program in FY 1991--$200,000 less than in FY 1989--and an expected increase in the average grant size owing to inflation. We think that the level of this request is reasonable and responsible in light of the many necessarily competing claims on the Endowment's resources.

Question: What level of funding in the media program would meet the demand from quality applicants.

Answer: The funds that we are requesting for the Media program will be sufficient.

Question: What trend have you noticed in private support for humanities programming on television?

Answer: The support seems to be increasing. According to the most recent statistics published by the American Association of Fund-Raising Counsel, private contributions to public radio and television broadcasters totalled $496 million in 1988, an increase of 5.4 percent over the previous year.

Question: What was the reason for increasing the amount available for humanities projects in museums and historical organizations? (The increase is from $8,776,000 to $9,100,000.)

Answer: Additional funds are being requested for this program to accommodate an expected increase in applications in response to our announcement of the new Humanities Seminars for Museum Professionals. Proposals to provide museum professionals opportunities for subject-area study and training in historical interpretation for the public are eligible for support under the current guidelines of the Museums and Historical Organizations program, and a number of projects of this sort have funded by the Endowment in the past. Through our efforts in FY 1991, we hope to encourage museums to increase the number of substantive professional development opportunities that are available for their staffs.

Question: What level of effort will you support in the humanities seminars for museum professionals? How many seminars do you plan to support?

Answer: We anticipate that we will be able to support 4-6 museum seminars for 25-30 participants each. As we expect these seminar grants to fall within the $100,000-$150,000 range, funding for this category should total $400,000-$900,000 in FY 1991.

Question: What was the catalyst for establishing this new program?

Answer: A principle finding of the Endowment's 1988 study, Humanities in America, was that cultural institutions like museums have become a kind of parallel school, one that has grown up outside established institutions of education. Since the release of Humanities in America, there has been increased discussion within the museum field of the educational role that these institutions play in the community and of the need for greater

staff development opportunities so that museums can strengthen the scholarly foundation of the educational programs they offer the public. Humanities Seminars for Museum Professionals will address this need by enabling museum curators and educators to study under the guidance of subject-area specialists from museums and the academy and with experts on historical interpretation for the public.

Question: What level of effort does the museum program devote to collections management and conservation?

Answer: During FY 1989, the Endowment's Museums and Historical Organizations program awarded 8 grants, totalling $196,566, for collections management. During the same fiscal year, 10 grants awarded by the program included funds, totalling $279,345, for the conservation of objects to be exhibited for the public.

Question: The public humanities projects program does not restrict its grants to any one type of project or to any set of institutions. What then is the focus of the public humanities program?

Answer: The Public Humanities Projects program is designed to support educational activities in settings that do not fall within the institutional focus of any of the other programs in the General Programs division or that overlap several of them. For example, in FY 1989 the Greater Louisville Fund for the Arts--a consortium comprising The Actors Theater of Louisville, the Kentucky Opera, the Louisville Ballet, the Louisville Orchestra, and the J. B. Speed Museum of Art--received a Public Humanities Projects grant to produce a series of lectures, exhibitions, and other educational programs that helped illuminate the cultural milieu of works presented during a city-wide festival entitled, "Classics in Context: Art and Russia in Revolution."

We expect public programs on World War II to be an area of particular emphasis in this program in FY 1991, as a variety of civic groups and scholarly organizations collaborate to develop activities commemorating the fiftieth anniversary of the 1939-1945 conflict.

Question: Why do you recommend a reduction of $161,000 in the humanities projects in libraries and archives?

Answer: Our request for the Humanities Projects in Libraries and Archives program represents a reduction from the current appropriation of less than 6 percent. We think this amount, which will provide virtually level funding in FY 1991, is reasonable and responsible in light of competing requirements within the Endowment and throughout the government.

RESEARCH

Question: Why does the grantmaking in the Division of Research Programs have a higher percentage of federal matching funds than any other Endowment division?

Answer: Over the years, projects supported in the Division of Research Programs have been phenomenally successful in using federal matching funds to leverage private, third-party support. The Research division's allocation of matching funds reflects this achievement. Many grantees of the division--especially those working on long-term research projects such as scholarly editions of the papers and writings of important historical figures and various humanities dictionaries, encyclopedias, and catalogues--have found that fund-raising efforts to meet the Endowment's matching offers increase the visibility of their projects in both their local communities and on the national level. This is a relationship the Endowment particularly wishes to encourage, and our matching funds authority is an effective mechanism for achieving this objective.

Question: Provide for the record the level of federal matching funds in each of the NEH programs?

Answer: The current estimated allocations of Treasury funds for FY 1990 are shown below.

Treasury Funds

($000)

| Division/Office | FY 1990 Allocation |
|---|---|
| Education | $ 296 |
| Fellowships and Seminars | -- |
| General | 2,268 |
| Research | 5,324 |
| State | 3,944 |
| Preservation | -- |
| | $11,832 |

Question: The Editions activity of the Texts program is budgeted to have a 36.3% increase from $2,604,000 to $3,550,000. Please explain this significant increase? Why do you need to make larger, long-term awards?

Answer: The projects we support in the Editions category--such as the compilations of the papers and writings of several Presidents of the United States--are some of the most significant grants the Endowment makes. Many of these endeavors are of such enduring value and importance to the historical and intellectual life of the nation that we feel it is paramount for us to commit more of our resources to furthering this work.

Increased funds in FY 1991 will allow us to provide selected projects with more adequate funds for a longer grant period. Only projects that to date have shown they are efficient, economical, and productive will receive this enhanced NEH support. We think that this will help speed these projects to completion and relieve them of the burden of applying to us more frequently for supplemental grants.

Question: Why do you anticipate a drop in the number of applicants in the Translations program?

Answer: It is difficult to pinpoint with certainty the reasons for the ebb and flow of applications in a particular program from year to year. In the Translations category, however, application volume has actually been relatively stable:

| Fiscal year | Applications |
|---|---|
| 1988 | 177 |
| 1989 | 194 |
| 1990 | 173 |
| 1991 (estimate) | 180 |

We do not know why applications jumped slightly in FY 1989.

Question: Why was the National Center for Machine-Readable Texts in the Humanities established? Who established the Center?

Answer: In FY 1989, the Endowment approved a proposal from Rutgers University for $30,000 to plan the establishment of a Center for Machine-Readable Texts in the Humanities. Directed by Marianne Gaunt of the University's Alexander Library, the project will be examining the feasibility of organizing a center at Rutgers to serve as a clearinghouse of information regarding machine-readable texts in the humanities; to catalogue these items in an online data base; to make these files more accessible to researchers; and to act as a referral point and resource for the application of computers in humanities research. The planned center will help scholars better identify and access these texts and avoid a wasteful duplication of effort in the growing field of electronic data processing.

Question: Why was a grant made to the American Film Institute in the Access program? (p. 56)

Answer: In FY 1983, the AFI submitted an application to the Access category to prepare a guide to the films of 1911-1920 and to begin planning a volume on the 1893-1910 period. This application was evaluated by specialist reviewers and panelists in competition with other applications of this nature in the regular

Access category cycle. Panelists judged the project to be of major importance and ranked it among the best applications under its purview. The National Council on the Humanities and the Chairman of NEH agreed with this assessment, and the proposal was funded.

The guide covering 1911-1920 was published in 1989. As Mr. Ekman mentioned in his testimony before the Subcommittee, the "Library Journal" called it one of the 30 best reference books published last year.

Question: Do you plan other grants for the American Film Institute?

Answer: We will continue to accept grant proposals from the AFI should the Institute wish to submit them; all such applications would, of course, undergo review in our peer review system in competition with applications from other institutions.

Question: Why do you think it is important to increase the Access program by about $500,000?

Answer: Increased funds are requested for the Access category in FY 1991 as a result of an improvement in the quality of applications in the category. A higher allocation will enable us to support additional new projects and a number of ongoing projects more adequately.

Question: In 1989, all but one of the International grants had some association with the American Council of Learned Societies. (Annual Report p. 123) What are you doing to diversify the grantees in the International research program?

Answer: The American Council of Learned Societies operates a number of international scholarly research and exchange programs in the humanities along with a number of U.S.-based fellowship and grants-in-aid programs. This follows naturally out ACLS's unique position as a membership organization composed of 45 national scholarly organizations that are concerned with the humanities and the humanistic aspects of the social sciences.

Other organizations are, of course, welcome to apply to the International Research category, but they must have the capabilities to plan and conduct a competitive program of research on a national basis and be able to facilitate research opportunities of American scholars in other countries. Thus, the potential number of applicants to this category is by nature very limited.

Question: To what extent are there changes from year to year in the program which provides grants for Centers for Advanced Study? (p. 62)

Answer: In recent years, the Centers category has averaged about one new grantee annually. Since FY 1985, five new grantees--four research libraries and one museum--have received support from the category. In FY 1989, for example, the Schomburg Center for Research in Black Culture received its first grant from the Endowment for its Scholars in Residence fellowship program.

Question: What, if anything, are you doing to encourage new Centers for Advanced Study?

Answer: Research program staff periodically remind institutions, especially research libraries, of grant opportunities that are available in the Centers category should the institution decide to establish a fellowship program in the humanities. In order to be eligible, applicants must be financed and directed independently, or predominantly independently, from higher education institutions or other institutions and must have an existing fellowship program in place at the time of application.

Question: What overhead costs are associated with the Centers for Advanced Study?

Answer: The only "overhead costs" NEH supports in this category is the cost to the center of publicizing the availability of the NEH fellowships and the expenses associated with selecting the fellows such as printing, postage, travel for members of the selection committee, and per diem expenses.

STATE

Question: Provide for the record a State-by-State distribution of the State program money for 1989 and 1990 and that proposed for 1991.

Answer: The following tables contain the data requested.

NOTE: In addition to the definite program funds awarded according to the statutory funding formula and at the discretion of the Endowment, the state humanities councils are also awarded Treasury matching funds.

Division of State Programs

Distribution of Definite Program Funds

FY 1989 (actual)

| State | |
|---|---|
| Alabama | $365,000 |
| Alaska | 385,000 |
| Arizona | 356,000 |
| Arkansas | 344,000 |
| California | 655,000 |
| Colorado | 355,000 |
| Connecticut | 354,000 |
| Delaware | 322,000 |
| D.C. | 322,000 |
| Florida | 462,000 |
| Georgia | 391,000 |
| Hawaii | 377,000 |
| Idaho | 327,000 |
| Illinois | 457,000 |
| Indiana | 383,000 |
| Iowa | 349,000 |
| Kansas | 345,000 |
| Kentucky | 360,000 |
| Louisiana | 369,000 |
| Maine | 329,000 |
| Maryland | 370,000 |
| Massachusetts | 387,000 |
| Michigan | 428,000 |
| Minnesota | 367,000 |
| Mississippi | 347,000 |
| Missouri | 377,000 |
| Montana | 325,000 |
| Nebraska | 334,000 |
| Nevada | 327,000 |
| New Hampshire | 328,000 |
| New Jersey | 409,000 |
| New Mexico | 333,000 |

Division of State Programs

Distribution of Definite Program Funds, page 2

FY 1989 (actual)

| State | |
|---|---|
| New York | $534,000 |
| North Carolina | 393,000 |
| North Dakota | 323,000 |
| Ohio | 447,000 |
| Oklahoma | 355,000 |
| Oregon | 348,000 |
| Pennsylvania | 461,000 |
| Puerto Rico | 336,000 |
| Rhode Island | 327,000 |
| South Carolina | 357,000 |
| South Dakota | 323,000 |
| Tennessee | 374,000 |
| Texas | 521,000 |
| Utah | 335,000 |
| Vermont | 321,000 |
| Virgin Islands | 201,000 |
| Virginia | 387,000 |
| Washington | 370,000 |
| West Virginia | 338,000 |
| Wisconsin | 374,000 |
| Wyoming | 321,000 |
| Total | 19,704,000 |
| National Funds (Discretionary) | 5,296,000 |
| 1989 Allocation | $25,000,000 |

Division of State Programs

Distribution of Definite Program Funds

FY 1990 (estimate)

| State | |
|---|---|
| Alabama | $372,000 |
| Alaska | 392,000 |
| Arizona | 365,000 |
| Arkansas | 350,000 |
| California | 686,000 |
| Colorado | 362,000 |
| Connecticut | 361,000 |
| Delaware | 328,000 |
| D.C. | 327,000 |
| Florida | 480,000 |
| Georgia | 401,000 |
| Hawaii | 384,000 |
| Idaho | 333,000 |
| Illinois | 467,000 |
| Indiana | 390,000 |
| Iowa | 356,000 |
| Kansas | 352,000 |
| Kentucky | 367,000 |
| Louisiana | 375,000 |
| Maine | 335,000 |
| Maryland | 379,000 |
| Massachusetts | 394,000 |
| Michigan | 437,000 |
| Minnesota | 375,000 |
| Mississippi | 353,000 |
| Missouri | 385,000 |
| Montana | 330,000 |
| Nebraska | 340,000 |
| Nevada | 334,000 |
| New Hampshire | 334,000 |
| New Jersey | 417,000 |
| New Mexico | 339,000 |
| New York | 546,000 |
| North Carolina | 403,000 |
| North Dakota | 328,000 |
| Ohio | 457,000 |
| Oklahoma | 361,000 |
| Oregon | 355,000 |
| Pennsylvania | 472,000 |
| Puerto Rico | 361,000 |
| Rhode Island | 332,000 |
| South Carolina | 364,000 |
| South Dakota | 329,000 |
| Tennessee | 382,000 |
| Texas | 534,000 |
| Utah | 341,000 |

Division of State Programs

Distribution of Definite Program Funds, page 2

FY 1990 (estimate)

| State | |
|---|---|
| Vermont | $327,000 |
| Virgin Islands | 201,000 |
| Virginia | 397,000 |
| Washington | 380,000 |
| West Virginia | 343,000 |
| Wisconsin | 381,000 |
| Wyoming | 326,000 |
| Total | 20,120,000 |
| National Funds (Discretionary) | 5,517,000 |
| 1990 Allocation | $25,637,000 |

Division of State Programs

Distribution of Definite Program Funds

FY 1991 (request)

| State | |
|---|---|
| Alabama | $377,000 |
| Alaska | 395,000 |
| Arizona | 368,000 |
| Arkansas | 354,000 |
| California | 691,000 |
| Colorado | 366,000 |
| Connecticut | 365,000 |
| Delaware | 331,000 |
| D.C. | 331,000 |
| Florida | 484,000 |
| Georgia | 406,000 |
| Hawaii | 388,000 |
| Idaho | 336,000 |
| Illinois | 474,000 |
| Indiana | 396,000 |
| Iowa | 360,000 |
| Kansas | 355,000 |
| Kentucky | 371,000 |
| Louisiana | 381,000 |
| Maine | 339,000 |
| Maryland | 383,000 |
| Massachusetts | 400,000 |
| Michigan | 444,000 |
| Minnesota | 379,000 |
| Mississippi | 357,000 |
| Missouri | 390,000 |
| Montana | 333,000 |
| Nebraska | 344,000 |
| Nevada | 337,000 |
| New Hampshire | 337,000 |
| New Jersey | 424,000 |
| New Mexico | 343,000 |
| New York | 557,000 |
| North Carolina | 408,000 |
| North Dakota | 332,000 |
| Ohio | 465,000 |
| Oklahoma | 365,000 |
| Oregon | 359,000 |
| Pennsylvania | 480,000 |
| Puerto Rico | 366,000 |
| Rhode Island | 336,000 |
| South Carolina | 368,000 |
| South Dakota | 332,000 |
| Tennessee | 387,000 |
| Texas | 542,000 |
| Utah | 345,000 |

Division of State Programs

Distribution of Definite Program Funds, page 2

FY 1991 (request)

| State | |
|---|---|
| Vermont | $330,000 |
| Virgin Islands | 201,000 |
| Virginia | 401,000 |
| Washington | 383,000 |
| West Virginia | 347,000 |
| Wisconsin | 386,000 |
| Wyoming | 329,000 |
| Total | 20,358,000 |
| National Funds (Discretionary) | 5,642,000 |
| 1991 Allocation | $26,000,000 |

STATE

Question: Provide for the record the level of State support to the Humanities as stimulated through the State programs.

Answer: We estimate that the state humanities councils will receive up to $4.35 million in support from state governments in fiscal year 1990.

Question: What are the trends in private support for humanities issues/projects?

Answer: The private support generated by the State humanities councils is increasing, due in part to the requirement in the Endowment's authorizing legislation that stipulates that the state councils must raise one dollar in non-federal cash or in-kind contributions for every dollar of NEH definite funds they receive. The appropriation for the State councils--and the concomitant minimum level of private sector support--has increased by almost $5.5 million since FY 1986.

Question: Why are you increasing the number of State and Regional exemplary awards--special grants to the State councils for model and pilot programs of exceptional merit?

Answer: Since FY 1982, the Endowment has been using a portion of its State Programs National Funds to enable the councils to implement or plan worthy, imaginative projects of a scale that they would otherwise be unable to fund. These grants are awarded competitively, and the competition for them has become more and more intense in recent years. Because we think that State and Regional Exemplary awards have proven to be an effective way to encourage outstanding programming efforts among the councils, we hope to award more of them in FY 1991.

OFFICE OF PRESERVATION

Question: The justification (p. 74) indicates that the NEH preservation plan "has helped to quicken the pace of the preservation effort throughout the Nation". How successful has the NEH support been in stimulating other levels of government and private sources of funds for the preservation effort? Please quantify, if possible.

Answer: Since the Endowment's Office of Preservation was established in 1985, over $3.48 million in nonfederal contributions to individual grantees have been matched by NEH funds. Although we cannot quantify the total amount, the cost sharing that institutions are required to make as part of an NEH award has been another significant source of nonfederal support for preservation projects across the nation. The Endowment strongly recommends a minimum of 33 percent cost sharing of total

project costs on projects involving the preservation of collections of research resources; a minimum of 20 percent cost sharing is required from institutions for projects involving education, training, and research development.

Question: Place in the record the list of major projects which have been launched in seventeen research libraries that when completed will preserve over 167,000 brittle books and serials. The list should include a brief description of each project and include the amount of Federal funds and private funds.

Answer: Since the preparation of the FY 1991 budget request, the number of libraries working individually or in consortial arrangements to preserve brittle books and serials has risen to 41. When these projects are completed, the intellectual content of over 300,000 volumes will have been preserved on microfilm for future generations. (See Table that follows.)



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## NEH PROJECTS FOR THE PRESERVATION OF BRITTLE BOOKS AND SERIALS

### CURRENT PROJECTS

| Library | Subject Collections | Length of Project | Federal Funds | Private Funds/ Cost Share |
|---|---|---|---|---|
| New York Public Library | American History and Culture | 3 years | $2,500,000 | $1,328,483 |
| Harvard University | American History<br>Pre-Soviet Law<br>History of Italy | 3 years | 1,848,360 | 1,593,843 |
| Columbia University | Classical Studies<br>Philosophy and Religion<br>Ancient, Medieval and Early Modern History | 3 years | 2,016,684 | 1,750,130 |
| Princeton University | Arabic History and Culture | 3 years | 558,395 | 278,755 |
| University of Texas, Austin | Mexican History | 1 year | 142,968 | 67,398 |
| University of California, Berkeley | Western European Language and Literatures | 3 years | 1,743,125 | 1,409,348 |
| Yale University | Western European History | 3 years | 1,215,003 | 1,309,680 |
| Research Libraries Group (2 separate projects that involve 16 libraries) | American Literature and History<br>Africana<br>Chinese History<br>Latin American History and Literature<br>History of Music<br>History of Science<br>German Literature<br>Near Eastern History<br>South Asian History | 3 years | 3,029,845 | 1,777,847 |
| University of Chicago/Harvard University | History of India | 2 years | 262,650 | 82,420 |
| American Theological-Library Association (ATLA) | History of Religion | 2 years | 220,000 | 100,000 |
| Committee on Institutional Cooperation (CIC) (includes 9 libraries) | African Studies<br>French History and Literature<br>German History and Literature<br>Slavic and Eastern European History<br>History of Science and Technology | 3 years | 909,781 | 531,781 |
| Massachusetts Institute of Technology | History of Science Serials | 2 years | 125,220 | 105,957 |

NEH PROJECTS FOR PRESERVATION OF BRITTLE BOOKS AND SERIALS cont'd

PROJECTS APPROVED May 1990 Council

| Library | Subject Collections | Length of Project | Federal Funds | Private Funds/ Cost Share |
|---|---|---|---|---|
| University of Chicago | History of Technology | 3 years | $1,398,039 | $680,000 |
| University of Illinois | German, Brazilian, Argentine Literature | 3 years | 490,402 | 218,804 |
| University of Michigan | History of the Social Sciences<br>Slavic and Eastern European History | 3 years | 977,358 | 798,044 |
| Association of Southeastern Research Libraries (includes 12 libraries) | Latin American Literature and History<br>U.S. Southern History and Literature | 2 years | 1,265,389 | 296,126 |
| Research Libraries Group (includes 13 university and art museum libraries) | History of Art and Architecture<br>Serials | 2 years | 212,209 | 12,085 |

Question: Provide for the record the distribution of the 1989 actual, 1990 budget, and 1991 request among the various activities of the Office of Preservation.

Answer: Attached is a chart showing the actual distribution of funds for FY 1989 for various activities supported in Preservation and the estimated distribution of funds for FY 1990 and FY 1991.

OFFICE OF PRESERVATION

Detailed Analysis of Funding

FY 1989 Actual and FY 1990 and FY 1991 Estimates*

FY 1989: $12.33 million actual

- $7.1 million for preservation microfilming of brittle books (includes national cooperative projects and projects in individual research libraries);
- $3.0 million for the United States Newspapers Program;
- $1.0 million to preserve special collections at humanities institutions;
- $.3 million for education and training of preservation personnel; and
- $.9 million for other preservation activities, including regional information and consultation services; state planning projects; research and development; and conferences.

FY 1990: $17.453 million estimate

- $6.5 million for preservation microfilming of brittle books;
- $3.2 million for the United States Newspapers Program;
- $1.8 million to preserve special collections at humanities institutions;
- $.5 million for education and training of preservation personnel;
- $1.3 million for other preservation activities, including regional information and consultation services; state planning projects; and research and development; and

- o $4.1 million for the National Heritage Preservation program.

FY 1991: $19.0 million budget request

- o $8.8 million for preservation microfilming of brittle books;
- o $1.8 million for the United States Newspapers Program;

FY 1989 Actual and FY 1990 and FY 1991 Estimates* cont'd

- o $1.4 million to preserve special collections at humanities institutions;
- o $.9 million for education and training of preservation personnel;
- o $1.9 million for other preservation activities, including regional information and consultation services; state planning projects; and research and development; and
- o $4.2 million for the National Heritage Preservation program.

.* Detail may not add to total because of rounding.

Question: What competition was there for the grants totalling $575,333 to the Image Permanence Institute at the Rochester Institute of Technology for two projects that will establish new procedures to enhance the longevity of silver image photographic film and determine the most effective means of preventing air pollutant damage to preservation microforms? When do you expect to receive some response from the work generated by these grants?

Answer: The Image Permanence Institute (IPI) submitted an application in FY 1987 for a project to develop procedures to enhance the longevity of silver image photographic film. The application competed for funding against 22 other preservation proposals. It underwent the same review procedures--involving assessments by outside, specialist reviewers and by a peer review panel convened in Washington--that all the other applications were subjected to. In this case, the Institute's proposal was examined by five outside reviewers, including experts in micrographics technology and preservation administrators. A peer review panel consisting of six preservation administrators and scholars assessed the proposal along with the 22 other applications and deemed it to be of the highest priority for fostering the national preservation program. The assessments of the outside reviewers

and the panel were confirmed by members of the National Council on the Humanities, who made a recommendation for funding to the Endowment's Chairman.

The Image Permanence Institute's application for research on preventing air pollutant damage to microforms, which was submitted and evaluated in FY 1989, was assessed through the peer review process in the same way as its previous proposal. It competed for support against 21 other applications.

The Institute's work on enhancing the longevity of silver image microfilms is nearing completion. The project director expects to report his results by December, 1990. His interim reports indicate that he will propose an effective means of ensuring the prevention of oxidization of the silver image and he is confident that his work will be incorporated in an updated national standard for the production of preservation microfilms.

The Institute's project to determine ways to prevent air pollutant damage to preservation microforms is being undertaken in two stages. The first stage, now nearing completion, involves the construction of test chambers specially designed to meet the requirements of this project. The chambers are expected to be delivered to the Institute this summer. Once they have been delivered and installed, the project's staff will then begin a series of tests that will take approximately two years to complete. Results from this project should, therefore, be available in 1992.

Question: What have you done to implement the twenty-year National Heritage Program for which there was an initial appropriation of $4.2 million? How many applications have you received? How many awards do you anticipate you can make?

Answer: Guidelines for the new program have been issued, and April 18 was established as the first application deadline. Eighty eligible applications were received; we anticipate making about eight to ten awards. [For the record, the actual funding available for this new program in FY 1990 totals $4.14 million after the sequester that took effect with the passage last December of the Omnibus Budget Reconciliation Act of 1989.]

Question: Does the 1991 request carry forward the $4.2 million for the National Heritage Preservation program?

Answer: Yes, the $19 million FY 1991 budget request for the Office of Preservation includes $4.2 million for the National Heritage Preservation program.

Question: What match do you require?

Answer: We do not require applicants to "match" the Endowment's award in this new program. However, applicants are required to cost share at least 50 percent of the project's total costs.

Question: Do you think the demand for the National Heritage Preservation program will increase in 1991? If so, why and by how much?

Answer: Based on the 1,200 or so inquiries we received from institutions during the initial months of this new program--and the 80 eligible applications that were submitted to the first deadline in April--we think it is reasonable to anticipate that application volume may increase in FY 1991. Since we are at the very beginning of this estimated twenty-year special program, however, it is not possible for us to predict with any precision how many applications we are likely to receive in FY 1991

CHALLENGE GRANTS

Question: What is the potential for preservation projects through Challenge grants?

Answer: Institutions may submit applications to the Challenge Grants program to raise funds to establish endowments for the preservation or conservation of their humanities collections. Such applications usually are made in connection with other components of a Challenge proposal such as collections development or acquisitions and are focused on the individual institution's preservation needs.

Question: To what extent have Challenge grant recipients exceeded the minimum matching requirements?

Answer: Since the Challenge program was established in 1977, grantees have raised more than $64 million in excess of the matches required by their awards.

Question: How much of the 1991 request for Challenge grants is to honor commitments made in prior years?

Answer: In FY 1991, we estimate that $11.03 million will be used to honor commitments made to Challenge grantees in prior years.

Question: To what extent does the Challenge grant program emphasize meeting facility needs of humanities institutions?

Answer: The guidelines for the Challenge Grants program specifically include the following "facility needs" as possible uses of a grant: construction or renovation of buildings, renovation for climate control, and equipment purchases. Challenge funds cannot be used as direct subsidies for general operations, but they can be used to help build an endowment fund to support the maintenance of facilities.

## TREASURY FUNDS

Question: On what basis do you determine which programs will receive Treasury funds and how much each will receive?

Answer: The matching mechanism is a very effective way to support some kinds of institutional projects, but not all. Major institutions or highly visible projects such as museum exhibitions or films are often able to attract third-party support. Small institutions or research and education efforts, which may seem esoteric or merely routine to persons outside the academy, are considerably less likely to attract non-federal support. Also, fellowships and other grants to individuals are not awarded on a matching basis because they support individual efforts that are, by their nature, not as attractive to private donors.

Our allocation of Treasury funds reflects a careful assessment of the fund-raising capabilities of the typical grant recipients in each NEH program.

Question: Is there enough private support to justify a larger appropriation for Treasury funds?

Answer: Yes, there probably is. In a perfect world, we might have requested more Treasury funds; but given the serious federal deficit and pressing needs in other Endowment areas, we have asked for $12 million for FY 1991. As we put together our FY 1992 budget request, we plan to look very closely at the demands on matching funds across all Endowment programs.

Question: How often do you use a "combination grant," that is partly an outright award and partly a matching award?

Answer: Most of the Endowment's matching grants are "combination grants;" they include an initial award of outright funds to provide start-up support that can sustain the project while fund-raising is getting underway.

In FY 1989, the Endowment obligated matching funds in support of 313 projects. 283 of those projects--over 90 percent--were originally awarded outright funds in addition to a matching offer.

## ADMINISTRATION

Question: Is the request adequate to cover the entire projected 3.5 percent pay raise to take effect in January, 1991? If not, how much more will be needed?

Answer: The budget request for FY 1991 includes funds for the projected 3.5 percent pay raise to take effect in January 1991. We understand, however, that the Congress has recommended a 4.1 percent raise, which is not reflected in our budget and which would cost NEH about $50,000 more than the proposed 3.5 percent.

Also, as noted in the answer to a previous question, the $531,000 in reductions NEH had to make to its Administrative budget in FY 1990 will necessitate pushing some administrative expenses into FY 1991. Consequently, FY 1991 will begin with the agency's administrative account still under duress.

Question: What portion of the other contractual services request is devoted to Intergovernmental Personnel Act assignments?

Answer: $290,000.

Question: How many IPAs will this support?

Answer: Seven.

Question: What jobs do the IPAs perform for the Endowment?

Answer: In most cases, IPA detailees serve in the Endowment's grant programs and perform the duties of program officers. Over the years, we have found our IPAs to be extremely valuable for the fresh perspectives that they bring to the Endowment's business and for the knowledge and experience they possess about current conditions in the field. Their expertise complements and extends that of the Endowment's permanent staff in such areas as teaching, the conduct of public humanities programs, and the administration of educational institutions and other humanities organizations.

The IPA program makes it possible for the Endowment temporarily to avail itself of the services of highly qualified individuals, who subsequently resume their careers at their home institutions and who upon return prove to be effective publicists for the Endowment's work. Were it not for this program, individuals in education, academia, and allied fields of the humanities could come to the Endowment only at the cost of making a significant break in their professional careers.

All parties, the Endowment, the IPA, and the IPA detailee's home institution, benefit from this arrangement. In the year that IPAs spend working in Endowment grant programs, they gain experience that can strengthen their teaching, stimulate new ideas on curriculum design or humanities programming at NEH and at their home institutions, and add to their administrative skills.

Question: How do you select what the topics for your humanities studies will be?

Answer: The majority of our humanities studies projects are long-term, recurring projects that provide basic indicators about the condition of the humanities. The two doctorate surveys supported by the program, for instance, have been conducted at regular intervals since the 1970s. The Higher Education Surveys,

another long-term project we fund, also collect basic information about the humanities, ranging from general education requirements to undergraduate humanities enrollments. The remaining, "discretionary" portion of the program's funds is used to support non-recurring data collection projects on topics that are of interest to the Endowment, the Congress, and the humanities community. Our recently-funded survey of college seniors' knowledge of history and literature, for example, was conducted in response to national concerns about the commitment of our colleges and universities to the general education of their students. Similarly, the Endowment's decision to fund the National Survey of Postsecondary Faculty was prompted by the need for basic information about the demographic characteristics and working patterns of humanities faculty in two- and four-year colleges.

Question: How will you use the information collected from the study of humanities doctorates?

Answer: The doctorate surveys supported by the Humanities Studies program generate data that are used by the Endowment in two important ways: as an aid in program planning, and, more broadly, as a means of documenting the salient characteristics of the nation's community of highly-trained individuals in the humanities. An example of the use of these data in program planning can be found in our Fellowships division, where the surveys provide useful information on the numbers of Ph.D.s in each major humanities field, the institutional setting in which they work, and the average salaries they receive. In turn, this information helps define the target population for the fellowship programs and assists us in setting the level of the stipend we offer. As a case in point, salary data derived from the 1987 Survey of Doctorate Recipients led us to raise the maximum fellowship stipend from $27,500 in FY 1990 to 1991's level of $30,000.

The doctorate surveys also enable the Endowment to identify the number of independent scholars and their place of employment. Such information has proved useful as we seek to ensure that our programs reach this significant group of scholars.

Data from these surveys also enable us to look beyond immediate program planning concerns to consider broader issues about the current condition of the humanities. The surveys, for instance, tell us how many new Ph.D.s are being produced in each of 34 humanities fields, information which in turn provides us with an important indicator of the direction of humanities scholarship in the nation. Through the surveys we also learn of the employement plans of new Ph.D.s as well as the shifting employment patterns of all Ph.D.s, giving us key information about the ability of doctorates to respond to changing employment markets. These and other related data on the size and composition of the doctorate population will be presented in a separate chapter in the forthcoming Humanities Deskbook, a data resource that will soon be available to associations, policymakers, and cultural and educational organizations.

Question: Please explain what the Higher Education Surveys are.

Answer: This federally sponsored system was established in 1971 to conduct brief surveys of higher education institutions on topics of interest to federal policymakers and the education community. The system is funded by the National Endowment for the Humanities, the National Science Foundation, and the Department of Education. WESTAT, a research firm in Rockville, is the current contractor responsible for conducting the surveys in behalf of the federal sponsors.

Under the Higher Education Surveys (HES) system, a nationally representative panel of approximately 1,100 colleges and universities has been established to serve as respondents to the surveys. The institutions are divided into strata according to Carnegie classification code (e.g., research university, liberal arts college, two-year college), control (public and private), and enrollment. In general, HES surveys are sent to half-panels, with the half-panels being used on an alternating basis to reduce respondent burden. HES surveys may also be sent to special subsamples of the HES panel, such as all doctorate-granting schools or all two-year colleges.

HES questionnaires typically request a limited amount of readily accessible data from the responding institutions. Each institution in the panel has identified a HES campus representative to serve as survey coordinator. The campus representative facilitates data collection by identifying the appropriate respondent for each survey and distributing the questionnaire to that person. By using this system of on-campus survey coordination, HES surveys are routinely able to obtain response rates of 90 percent or more. This is particulary noteworthy when compared to the response rates of other federally-supported surveys, which fall in in the 70-80 percent range, and occasionally are as low as 21 percent.

Recent NEH-initiated surveys have included "Undergraduate General Education and Humanities Requirements" and "Undergraduate Enrollments in Humanities Courses." These and other NEH-supported surveys have become an integral part of our Congressionally-mandated data collection system.

Question: Why should NEH be involved in the higher education surveys rather than the Department of Education.

Answer: As noted above, the Department of Education is one of the supporters of this survey system. The joint sponsorship of the system enables each participating agency to field questionnaires that are specific to its own particular concerns. The Department of Education, for example, has funded surveys on such education-related topics as "Policies and Procedures Concerning Illegal Drug Use by Students," while NSF has focused on science-specific surveys such as "Plant Biology Training and Personnel." Similarly, the NEH-supported surveys seek information pertinent to the humanities.

Question: What studies will you commission for the agency's biennial "State of the Humanities" report?

Answer: We have commissioned no special studies for our 1990 "State of the Humanities Report." We believe the extensive array of studies and reports that are currently available will be more than sufficient to provide the empirical underpinning for the report.

Our plans for the 1992 report have not yet been formulated, so we are unable to say what special studies may be commissioned. The Humanities Studies request for FY 1991, however, was developed to enable us to fund one or two statistical research projects in support of the next report.

ADDITIONAL QUESTIONS FORWARDED BY THE SUBCOMMITTEE

INDEPENDENT SCHOLARS AND NEH: SUGGESTIONS FOR IMPROVEMENT

Question: NEH fellowship stipends are considered salary replacement, though minimum stipends are given to the unemployed or those not in the labor force. A problem arises with self-employed scholars whose income varies from year to year: a writer who gets a $5,000 advance one year, $40,000 in royalties the next year, and so forth. In settling the stipend in these cases, NEH uses the most recent year's income. But it would be fairer to determine an average income over, say, the past five years.

Answer: While our general policy is to use a Fellow's actual current salary in setting stipends for NEH Fellowships, it has also always been our policy to consider exceptions to this policy when circumstances warrant. Our policy derives from Office of Management and Budget regulations stipulating that government agencies base salary compensation for grants on actual salary levels. However, if a Fellow can show that the pattern of earnings was consistent for a period of three to four years and that the current year's salary, the salary on which the stipend would normally be based, is an "aberration," then the NEH will use the average of the salary of the previous years to set the stipend.

Question: NEH now has a program of Fellowships for College Teachers and Independent Scholars. Each year, a few independent scholars are given these awards. However, irrationally disparaging comments about an individual's status as an independent scholar have appeared on the evaluations that unsuccessful applicants can request from NEH. This would tend not to happen if independent scholars served on all of the panels reviewing applications from independent scholars. Mr. Frohnmayer, of NEA, was quoted in the New York Times (4 Feb. 1990) as saying that NEA budget increases would go, in part, "to broaden the membership of the grant-making panels." Funds need not be an issue for NEH. They need only call on independent scholars who have been NEH grantees. Most would be happy to serve on review panels. I have myself sent to NEH the resumes of many highly qualified scholars, who have never been called. Actually, the number of independent-scholar panelists declined following my efforts.

In addition, it has been difficult even to get a list of panelists in the NEH independent-scholar fellowship program. My initial inquiries were met with a claim that that information is confidential! Now, NEH gives out an alphabetical list, which makes it impossible to tell who was on which panel. This is absolutely different from the way NSF and NIH operate. NSF is trying to make more information available to applicants.

Answer: The Fellowships division has recruited, and continues actively to recruit, independent scholars for its review panels, and the number of independent scholars serving on panels for the program of Fellowships for College Teachers and Independent Scholars has increased in the last few years. The percentage of independent scholars serving as panelists increased from 4 percent in 1987 to over 10 percent in 1989. Names and professional affiliations of NEH panelists are listed alphabetically in the Endowment's Annual Report.

The Endowment has a policy of providing, on request, a list of the names of panel members once their panel has met. About five years ago, we received a request for a list of division panelists by panel, and we sent this list. No other such requests have been received recently in the division, however.

Question: State arts councils make grants to individual writers. When it is proposed that state humanities councils make grants to individual humanists, they point to the policy that prevents that. They do not say why the policy could not be changed.

Answer: There is no national policy that would prevent the state humanities councils from awarding grants to individuals. The councils are legislatively empowered to support the same kinds of activities as does the Endowment. Although most grants awarded by the councils go to organizations, that is because the emphasis in State Programs has historically been on making programs for the general public more widely available--something organizations are best equipped to do, rather than on underwriting scholarship--which is typically an individual activity.

Even so, the councils do provide a lot of support for individual humanists. For example, many of the councils now support speakers' bureaus, through which individual scholars can offer to address local community groups on topics in the humanities. The Wyoming, Colorado, Utah, and Idaho councils offer research grants for scholars, including independent scholars, who will agree to present their findings to a general audience. The Virginia council supports fellowships in residence at its Virginia Center for the Humanities in Charlottesville. Both affiliated and independent scholars are welcome to apply. The Minnesota council supports the Minnesota Independent Scholars Forum, which encourages discussion, research, writing, and publication by independent scholars and is part of the national Independent Scholarship Project. Finally, in 1989 the Endowment awarded a Charles Frankel Prize to independent scholar Clay Jenkinson for his work in the Great Plains Chatauqua.

Question: Many independent scholars have affiliations with institutions, which enables them to receive their mail there. Others do not appear in lists of NEH grants usually with a city by their names. It is important to scholarly communication for one scholar to be able to contact another. However, at least some of the offices of NEH refuse to give out the home addresses of independent scholars, impeding communication with them.

Answer: It is true that it has been the policy of the Fellowships division not to give the home addresses and telephone numbers of any of its grant recipients because we consider information pertaining to private residences confidential information protected under FOIA and the Privacy Act. However, we do realize for independent scholars and writers that the home address may be their only address and we have therefore offered instead to mail any materials from someone outside the Endowment to our Fellows, at our expense, and to let the NEH grant recipients decide if they wish to disclose their addresses to the inquiring party. Since we do not reserve the right to review materials that we pass along to our Fellows or even to refuse to send anything, we do not believe that we are impeding communication. Indeed we are adding a step, but it is to ensure that private residence addresses will not be revealed without individual permission.

Question: Although most NEH programs are open to independent scholars, it does not appear that that openness always carries into re-grant situations. How are independent scholars treated by the leaders of NEH-funded summer seminars, when they make decisions on participants?

Answer: Although intended primarily for teachers of undergraduates, others who are qualified to do the work expected of participants in College Teacher seminars are eligible to apply. The Endowment explicitly encourages directors to give careful consideration to those, like independent scholars, who have not had ordinary academic careers or who are not employed as college teachers. Directors have been supportive of this effort: The overall success rate for participant applicants who are also independent scholars is comparable to the success rate for all applicants. In 1989, 17 of 43 independent scholars were accepted into seminars, a success rate of approximately 40 percent; the overall success rate in 1989 was around 42 percent. Although figures for 1990, are not yet final, 31 of 61 independent scholars have been chosen for seminars, or about 51 percent; the overall success rate is approximately 48 percent.

QUESTIONS ON THE NATIONAL HERITAGE PRESERVATION PROGRAM

Question: I understand the deadline has just passed for applications for the first round of grants to be awarded under the National Heritage Preservation program. Could you please tell the committee how many applications were received and what was the total amount requested by all applicants?

Answer: A total of 80 eligible applications were received for the April 18 deadline. The total amount requested from NEH is $16,608,130.

Question: Could you briefly describe the kinds of projects for which funding was requested?

Answer: Most of the requests were for projects to improve either the climate control or the storage conditions of collections of material culture objects. The climate control projects involved installing, upgrading, or replacing air-conditioning, heating, humidity control, filtration, and/or ventilation systems. The storage projects usually involved the purchase of proper storage cabinets and shelves, and work associated with cleaning and otherwise preparing objects for appropriate long-term storage. There were also some requests for projects to improve security and disaster control systems. For both anthropological and historical collections, the full range of types of projects is represented in this first cycle.

Question: Could you provide the committee with a breakdown of the types of institutions that applied? For instance, how many natural history museums, history museums, etc. applied?

Answer: The following is the breakdown of applications by institutional affiliation of the 80 institutions that applied to the first cycle of the National Heritage Preservation program:

| | |
|---|---|
| History Museums (including general museums) | 24 |
| Museums of Natural History and/or Natural Sciences | 18 |
| Historical Societies | 13 |
| University Museums | 8 |
| Art Museums | 8 |
| Historical Houses/House Museums | 8 |
| University Archaeological Laboratory | 1 |

Question: Now that you have an idea of how many applications you will be receiving for funding, is the amount appropriated for administration of the program last year adequate to handle the application load?

Answer: Yes, the amount of funding provided to administer this program in FY 1990 will be adequate to handle the processing and review of the applications received. We must stress, however, that we need the full amount of Administrative funds we have requested for FY 1991 to continue to administer this important new program responsibly.

THURSDAY, APRIL 26, 1990.

# NATIONAL ENDOWMENT FOR THE ARTS

## WITNESSES

JOHN E. FROHNMAYER, CHAIRMAN
AL FELZENBERG, SENIOR DEPUTY CHAIRMAN
CYNTHIA RAND, DEPUTY CHAIRMAN FOR MANAGEMENT
SELINA OTTUM, DEPUTY CHAIRMAN FOR PUBLIC PARTNERSHIP
ANA STEELE, DEPUTY CHAIRMAN FOR PROGRAMS (ACTING)
EDWARD A. DICKEY, DIRECTOR, STATE PROGRAMS
MICHAEL MCLAUGHLIN, DIRECTOR, LITERATURE (ACTING)
BESS LOMAX HAWES, DIRECTOR, FOLK ARTS PROGRAM
JEANNE B. HODGES, DIRECTOR, CHALLENGE AND ADVANCEMENT PROGRAMS
RICHARD E. HUFF, DIRECTOR, LOCAL PROGRAMS
SALI ANN KRIEGSMAN, DIRECTOR, DANCE PROGRAM
SUSAN LUBOWSKY, DIRECTOR, VISUAL ARTS PROGRAM
JESSICA ANDREWS, DIRECTOR, THEATER
BRIAN O'DOHERTY, DIRECTOR, MEDIA ARTS PROGRAM
ANDREW OLIVER, JR., DIRECTOR, MUSEUM PROGRAM
JOEL SNYDER, DIRECTOR, INTER-ARTS PROGRAM (ACTING)
A. B. SPELLMAN, DIRECTOR, EXPANSION ARTS PROGRAM
RANDOLPH MCAUSLAND, DIRECTOR, DESIGN ARTS PROGRAM
ANTOINETTE HANDY, DIRECTOR, MUSIC PROGRAM
JULIE DAVIS, GENERAL COUNSEL

## OPENING REMARKS

Mr. YATES. The hearing will come to order.

This is the hearing on the appropriation for fiscal year 1991 for the embattled National Endowment for the Arts. Appearing in support of its appropriation is its distinguished Chairman, John Frohnmayer, and he's accompanied by the Senior Deputy Chairman, Mr. Felzenberg; by the Deputy Chairman for Management, Ms. Rand. Where are you, Ms. Rand? Hold your hand up so I may formally make your acquaintance. Ms. Ottum, Deputy Chairman for Public Partnership—Ms. Ottum, we met yesterday, didn't we? And Ana Steele—Ana, you go on and on and on. [Laughter.]

And we're glad that you do because I believe in continuity.

Then we have the operators of NEA, those in charge of the programs, the first of which is Mr. Dickey, who is the Director of the State Programs. Mr. Dickey, where are you? Over there? Okay, Mr. Dickey.

Mr. MCLAUGHLIN, Director of Literature. It says "Acting" here. Are you also in the theater? [Laughter.]

All right, Bess Lomax Hawes. Where are you, Bess? Okay. How's Allen?

Ms. HAWES. Fine.

Mr. YATES. That's good.

Ms. Hodges, Challenge and Advancement. Where are you, Ms. Hodges? Oh, you're hiding back there? Okay.

Mr. Huff, the Director of Local Programs. Mr. Huff?

Ms. Kriegsman, Director of Dance. There she is. Glad to see you, Ms. Kriegsman.

Ms. Lubowsky, Director of the Visual Arts Program. Oh, you're the one that's the cause of this. [Laughter.]

Or did you come in with Mr. Frohnmayer? [Laughter.] He draws a line between what used to be and what is now. I didn't know whether you did.

Ms. Andrews, Director of the Theater. Hi, Ms. Andrews.

And Brian O'Doherty, old classical Brian hiding in the back. [Laughter.] Glad to see you, Brian. Media Arts Program. How come you haven't been attacked yet? I mean "media arts"—have you seen what's going on?

Mr. Oliver, the Director of the Museum Program. Hi, Mr. Oliver.

Joe Snyder, Director of Inter-Arts. Hi, Mr. Snyder. You're "Acting," too.

All right, Mr. Spellman, Director of Expansion Arts. Old Mr. Spellman, we've had him I think about as long as we've had Ms. Steele, haven't we? [Laughter.]

Design Arts. Mr. McAusland?

And Antoinette Handy, Director of the Music Program. Ms. Handy, are you related to W.C.?

Ms. HANDY. No.

Mr. YATES. All right.

And Mr. Frohnmayer has a statement which may go into the record at this point, to be followed by his biography, by Mr. Felzenberg's biography, by Ms. Rand's biography, by Ms. Ottum's biography, by Ms. Steele's biography. How many times have you been in here for your biography, Ms. Steele? Mr. McAusland's biography may follow that, and Mr. Snyder's biography may follow that. Mr. McLaughlin's and Ms. Handy's biography and Ms. Andrews biography.

[The prepared statement of Mr. Frohnmayer as well as the biographies of Mr. Frohnmayer and his staff follow:]

Statement of

John E. Frohnmayer

Chairman, National Endowment for the Arts

Chairman, National Council on the Arts

Hearing before the

Subcommittee on Interior

and Related Agencies

of the Committee on Appropriations

U.S. House of Representatives

on the FY 91 Budget Request

April 26, 1990

Mr. Chairman, Members of the Subcommittee:

I appreciate the opportunity to discuss the budget request for the National Endowment for the Arts for FY 1991. On behalf of myself and everyone at the Endowment, I thank the Subcommittee for its continued support for the work we do.

For FY 1991, the Endowment is requesting a budget of $175 million, $3.74 million above our FY 1990 appropriation. An appropriation at this level will allow us to advance several goals. Increased emphasis will be placed on providing Americans with access to the arts, along with the knowledge and skills needed to participate in and enjoy them. Artistic excellence and preservation of our rich cultural heritage will be fostered through our grants to organizations, artists, and arts professionals.

The Endowment will continue to stimulate increased funding at the state and local levels through the local match required in every grant and by enhancing the public-private partnership which continues to serve as a successful example of how the Federal government, local governments and the private sector can work together to enrich our society.

## 1989 Endowment Highlights

In FY 89, the Endowment awarded over 3,700 grants to arts organizations and agencies and 880 fellowships and individual grants to artists and arts professionals. In addition, many artists and arts organizations benefited from the Endowment's vital and continuing partnership with state, regional and local arts agencies. In FY 89 the state and regional agencies supported arts programming in communities throughout the country with the help of $26 million provided through the States Program and more than $6.5 million in project support from other Endowment programs. This network for delivery of the arts to all segments of our society, wherever located, is in response to our enabling mandate to:

> "[A]ssist the several States in supporting existing projects and productions. . . and in developing projects and productions in the arts in such a manner as will furnish adequate programs, facilities and services in the arts to all the people and communities in each of the several States."

In 1989, Endowment programs (many of which will continue in FY 91) included:

- o A Rural Arts Initiative to assist organizations that have demonstrated the potential to develop artistically and administratively. Grants of $40,000 were made to Alabama,

Iowa, Louisiana, New Mexico, and South Carolina; and $25,000 to Alaska for regranting to rural arts organizations within these states. The initiative will continue support to each of these states for up to three years, while adding new states each year.

o In December 1989, the National Task Force on Presenting and Touring issued its final report, "An American Dialogue." The Task Force, created in 1987, has established a network among people and organizations representing diverse artforms and cultural, racial and aesthetic perspectives. The report identifies and clarifies the contributions presenters can make in advancing the performing arts in their communities and across the nation. This focus will be of immense assistance in furthering the goals of this agency in coming years.

o The Endowment supported the first National Black Theatre Festival (NBTF) held in August, 1989 in Winston-Salem, North Carolina. The NBTF brought together a panoply of African-American playwrights, directors, actors, and scholars from all over the country, including such renowned artists as Cicely Tyson, August Wilson and Roscoe Lee Brown. The purpose of the Festival was to increase

awareness and appreciation of the remarkable artistry going on in American theaters which feature black actors, writers, directors and other artists. Seventeen companies performed a broad range of works including children's theater, musical theater, and performance art. As a by-product of the conference, many companies received bookings and playwrights found producers. Participants came from all parts of the country and consistently played to full houses.

o The Endowment continues to support the best in major public television broadcasting. In FY 89, we funded nine ongoing television series: Great Performances, (including Dance in America), American Playhouse, Wonderworks, Alive from Off Center, Live from Lincoln Center, American Masters, Point of View, The Independents, and Metropolitan Opera Presents. These series reach audiences in the millions all across the country. We are developing distribution system for cassettes of these programs, and the Media Arts Program is encouraging a new series dramatizing contemporary classics of American literature. A proposed series reflecting on the accomplishments and challenges of the 20th century is an exciting opportunity but one which we currently lack the resources to pursue.

o The wisdom of our support for individual artists was confirmed in an extraordinary way this month. All of the 1990 Pulitzer Prize winners in the arts fields have been assisted by the Endowment earlier in their careers: the 1990 Pulitzer Prize Award for Fiction went to Oscar Hijuelos, a 1985 Literature Program Creative Writing Fellowship grantee; the Pulitzer for Poetry went to Charles Simic, a 1979 Literature Program Fellowship grantee; and the Pulitzer for Music Composition went to Mel Powell, who in 1988 received a Composer's Fellowship. August Wilson, who won the Pulitzer for Drama, has been working closely for several years with the Yale Repertory Theater, a long-time Endowment grantee.

o During 1989, the National Council for the Traditional Arts extended the range of Folk Arts touring by taking its highly successful "Masters of the Folk Violin" on tour to California, Oregon and Washington. Nearly every concert on the three-week tour sold out. Other folk arts performances supported to date include Raices Musicales and Heroes of the Steel String Guitar. A major national folk arts touring program is in the planning stages.

o Our Challenge III Program awarded 25 grants totaling over $9 million in FY 88. These grants support major projects

designed to have a long-term impact on artistry, access, appreciation and increased non-Federal funding of the arts. The new grants assist regional as well as locally-based projects. The Southern Arts Federation will use its grant to encourage model rural and minority arts programs; Utah's Ballet West will create an innovative touring program to reach underserved urban and outlying communities in the western states; and the New England Foundation for the Arts will increase support for audience access to talented contemporary and folk artists. Seven states (Arizona, California, Massachusetts, Minnesota, New York, North Carolina, and Ohio) which collectively serve 40 percent of the nation's artist population, will form a consortium to increase support for artists.

## Future Goals and Directions

Our FY 91 budget request emphasizes three areas: continued support for our arts institutions and artists, promotion of arts education, and increased multicultural and rural arts participation.

Support to Cultural Institutions and Artists

Support to our cultural institutions and American artists continues to be a priority. They play a critical role in allowing us to know our past and to discover our future. In the face of rising costs and an unpredictable philanthropic climate, we cannot afford to mortgage that future by assuming that these institutions, many of which we count among our national treasures, can exist without the continued support and encouragement federal funding can provide. These are examples of past achievements upon which we will continue to build in 1991.

- o For instance, in FY 89 the Chicago Symphony, which is recognized globally for its extraordinary performances, received $286,000, one of the largest grants in the Orchestra category to assist in presentation of its subscription series at Orchestra Hall. The series is expected to attract an overall audience of 250,000 or more in 1989-90. Pre-concert conversations, featuring the evening's soloists and guest conductors, have enjoyed standing-room-only audiences, and a recent survey confirmed that these conversations have greatly enhanced the concert-going experience.

- For years, the Arts Endowment has supported professional opera companies of artistic excellence who produce and present both foreign and American works. The Opera Theatre of St. Louis is a gem in this tradition of excellence. A $105,000 grant by the Arts Endowment helped the Company with its 1988-1989 production season which included the production of "Double Moon" -- a world premiere by African-American composer Anthony Davis. The multiracial casting for this production offered local minority artists the opportunity to perform.

- A project of the UCLA Film, Television, Radio Archives to make preserved films available to media arts centers was supported with a grant of $25,000. Films preserved by the Archive include such classics as Josef von Sternberg's Blonde Venus, Orson Welles' Macbeth, and Ernst Lubitsch's Monte Carlo.

As the recent Pulitzer Prize winners confirm, we must continue to support our nation's individual artists who are at the forefront of our progress in the arts. Without funds or grants to individuals, we could not assist choreographers, composers, writers, poets, crafts persons or many, many others who contribute significantly to the artistic climate of this country. I would consider my tenure here an overwhelming

success if we were able to discover and help the career of a single Mozart -- another Mark Twain or a young Balanchine.

## Arts Education

The nation is concerned, and rightly so, about the quality of our young people's education and whether they will be prepared for the challenges of the future.

The arts teach creativity. They challenge the student to think broadly, to attempt the new, and to risk failure. The arts teach young people to see and hear as well as read and write, to make order out of chaos, to view the world, in both its challenges and problems, through many perspectives. The arts help children to understand civilization so that they can benefit from our past history, and dare new expression, try various approaches to problem-solving, use intuition as well as reason, and develop the discipline required for serious creative activity. In a culturally diverse society such as ours, the arts can promote an understanding of both the core and the multiplicity of America's culture.

William James, the writer and pioneer in the field of psychology, had this to say: "The union of the mathematician with the poet, fervor with measure, passion with correctness,

this surely is the ideal." A well-rounded person will have an education strong in the sciences, humanities and the arts. As our national agenda turns to education, the Endowment has an important and timely opportunity to influence the course of arts education. We believe that it essential to pursue modest initiatives in this area, not just for the cultural literacy of coming generations, but to assure the existence of future audiences, artists and thinkers.

Orchestras, opera, theater and dance companies and museums often have eliminated or reduced educational programs to use their scarce resources for their primary mission of presenting arts. In addition to our regular programs of project and seasonal support, we hope to encourage arts institutions to expand their efforts in providing educational opportunities which will foster learning in the arts and improve the daily lives of the people in their communities. These educational efforts, particularly when they are in partnership with local schools, will broaden the appeal of our arts institutions and will "demystify" the arts, making them increasingly accessible to all Americans.

We are currently investigating ways to integrate our arts education efforts with local education authorities, teachers, artists and business. Arkansas, for example, is seeking a corporate partner for each school. The corporate partner would

provide money, space, volunteers and support. The Governor called the businessmen in and challenged them to promote such a program. Such innovative ideas and new approaches will help give our children the quality arts education they deserve. The Endowment can and should be a leader, a catalyst and a participant.

One of our most thoughtful jurists, Judge Learned Hand, said 38 years ago:

> "[A]n education which includes the 'humanities' is essential to political wisdom. By 'humanities' I especially mean history; but close beside history. . . are letters, poetry, philosophy, the plastic arts and music. Most of the issues that mankind sets out to settle, it never does settle.
>
> . . .He who would find [compromise to issues] needs an endowment as rich as possible in experience, an experience which makes the heart generous and provides the mind with an understanding of the hearts of others."

Of course, the arts and humanities do just that. We build the character of tomorrow's leaders through an education strong in the arts and humanities. The Endowment's investment in such an education is an investment in creativity -- the currency of the 21st century.

Rural and Multicultural Arts Participation

In all of its activities, the Endowment pursues its mission in a multicultural, ever-changing society. This constitutes a tremendous opportunity for the arts to grow, to interact and to benefit by the richness of our nation's diverse cultures and populations. We must preserve and enlarge the core of our artistic heritage, and we must encourage all Americans to be aware of the variety of the arts in the country. In addition to providing access through our regular program categories, in FY 91 the Endowment will explore special initiatives designed to make its programs more available to rural and multicultural populations.

Again, we will build on past successes:

- o Media Arts Program grants in Alaska. Radio plays an important part in the life of rural Alaskans. It is expensive and at times difficult to travel to cultural activities throughout the state. Radio offers Alaskans the opportunity to be there. Through Arts Endowment funded programs like ALASKANARTS and National Native News, Alaskans have been a part of the Potlatch at the Saxman Tribal House, the statewide Folk Festival in Juneau, or

have listened to the Anchorage Symphony playing a piece inspired by and reacting to the Prince William Sound oil spill. They have heard the voices and music of the St. Mary's Dance Festival, or, with their imaginations, have walked through a grove of paper trees created by Anchorage artists and Arts Endowment visual art fellowship recipient, Karen Stahlecker.

o Artists of Indian America (AIA) in Albuquerque which received a grant of $15,000. AIA was established ten years ago to inspire cultural and social improvement among American Indian people. Unique among Native American arts organizations, its artistic director, Bonnie Jo Hunt, an opera singer who has won acclaim in Europe, presents classical music to the Pueblos. However, the traditional program is particularly noteworthy, offering workshops in dance, music, song and storytelling. AIA is committed to working with Indian people in their own communities to maintain traditional customs, language and values. As the only national organization of its kind, its program model has been considered for use in the preservation of other cultures, such as the Australian Aborigine.

FY 1991 Proposed Budget

We request $125.8 million in program funds for:

Continued support for artists and arts organizations of excellence. Funding for the twelve disciplinary programs is consistent with the FY 90 enacted level. Funding at this level will enable these programs to continue to encourage artists and arts organizations of merit, increase access to the arts, preserve the art of the past, and create the art of the future.

Funding to develop and continue projects and initiatives which will make artistic expression of all kinds accessible. Allocations for large funding categories such as Presenting Organizations (Inter-Arts), Programming in the Arts (Media Arts), Special Exhibitions (Museum), and Presenters/Festivals (Music) will remain at or above FY 90 enacted levels. In addition, the Endowment will: continue existing outreach initiatives such as Dance On Tour (supported by the Dance, Inter-Arts and States Programs) and the Syndicated Fiction Project (Literature); and develop new initiatives such as a major national tour of folk artists (Folk Arts and Inter-Arts); a project to provide funds to small and rural communities to help them address complex

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design issues (Design Arts); and tours of art exhibitions at low rental rates to small and rural communities (Museum Program).

Increased support for arts education. The research outlined in Toward Civilization, a study done in 1988 in response to a Congressional mandate, suggests a more catalytic role for the Endowment in assisting arts education. An increase of $2 million over the FY 90 appropriated level would enable the Endowment to enhance its leadership and support in arts education by:

1. Encouraging current grantees to provide educational services in partnership with local education and civic groups.

2. Increasing State Arts in Education Grants, which provide funds for artist residencies and other related activities. (Many of these were reduced in past years to provide funding for research and curriculum development.)

3. Continuing to assist state arts agencies through Arts in Schools Basic Education Grants in collaborating with their departments of education, professional teachers groups and others to promote the arts as a basic element of education.

4. Providing funding to not-for-profit organizations such as arts institutions, educational institutions, and local, state and regional arts agencies for quality projects of national and regional significance which advance arts education.

Provide increased support for Advancement grants. The Advancement Program operates on a two-year funding cycle in which organizations may enter the Program only in the year that applications from their respective disciplines are being accepted. Those in the first group were from less institutionalized fields (e.g., expansion arts, folk arts and literature); 36 organizations successfully completed the process leading to an Advancement grant. In the second group, which contains more institutionalized fields (e.g., museum, music and theater), we expect 50 organizations to be awarded Advancement grants. The higher expected completion rate in the two groups will create a funding disparity between the funding cycles, therefore an increase of $350,000 from the FY 90 enacted amount is requested.

Matching Funds

In FY 91, the Endowment requests $28.0 million in matching grant funds -- $13 million for Treasury and $15.0 million for Challenge III -- to maintain and generate increased non-Federal contributions to the arts. Specifically:

Increases the level of Treasury funds to $13 million. These funds, which are matched three to one, will support large-scale projects undertaken by organizations eligible under our discipline programs in the performing arts fields as well as the fields of media arts and museums.

Maintains funding for the Challenge III program at $15 million. These grants, which are matched on at least a three-to-one basis, will be used to support innovative projects aimed at change and growth benefiting the arts and their audiences. An allocation at this level will enable us to make an estimated 40 grants in FY 91. This request is consistent with our past two years experience with the Challenge III program.

## Administration

The Endowment requests $20.3 million in operating administrative funds for FY 91, an increase of $1.7 million, 9.1 percent over our FY 90 appropriation. This request is the minimum necessary effectively to manage the agency. This will allow us: partially to cover increases in personnel compensation, rentals and contractual services over which we have no control; continue to support the integrity of the peer panel process by providing equitable compensation to our panelists; broaden the panels to obtain greater geographical, cultural and experiential representation as part of our response to criticisms received by this agency; restore activities such as procurement of ADP and other equipment and staff travel deferred in FY 90; and, increase our authorized level of full-time equivalent staff from 264 to 267. As the number of applications increases yearly, the burden on staff and resources becomes greater. The mandate that the agency review all sub-grants places a significant additional burden on present staff.

## International

Given the lead time for budget preparation, no special attention is given to international activities in the proposed budget.

But the world has become a very different place in the past nine months. This window of opportunity to reach out to new democracies through the international language of the arts is one which we surely should consider. Such an opportunity to solidify the bonds of freedom and full expression may not present itself again in this generation.

The Endowment's activities in the International realm have been modest to date, primarily contributing money, with USIA, for international performers and representatives of the U.S. in some international festivals. Depending on availability of funds, artist exchanges, international exhibitions and greater export of American culture would be desirable. At least one country newly embracing democracy has requested cultural exchange. We hope to be able to respond, in some modest way, to that invitation.

## FY 1990 Appropriation Language

In this past year, Congress and the Endowment have struggled through times of unprecedented turbulence in attempting to determine the proper role of Federal arts funding. Compromise language, probably fully satisfactory to none, was adopted after heroic efforts by this committee.

The primary goal, to which this agency and all members of Congress ascribe, is that obscenity not be funded. Since obscenity was already illegal before last year's legislation, however, and because the FY 90 appropriations language could be interpreted differently from established judicial precedent, the FY 90 language has made our task more difficult rather than easier. As I testified in our reauthorization hearings, "After much careful thought and discussion, it is our conclusion that the legislation proposed here which contains no content restrictions, along with measures discussed earlier [to improve the Endowment's peer panel review process], will best serve the American public."

The confusion the FY 90 language has caused with some distinguished members of the arts field is demonstrated in the letter from Joseph Papp, attached with permission of its author. We hope that, with a new administration at the Endowment and our commitment to thorough review and modification, where appropriate, of our procedures, such language will not be deemed necessary in FY 91.

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
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# BIOGRAPHIES

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NATIONAL ENDOWMENT FOR THE ARTS
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**JOHN E. FROHNMAYER**
**CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS**

John Frohnmayer was nominated by President Bush and on September 29, 1989 was confirmed by the Senate as the fifth chairman of the National Endowment for the Arts.

A former chairman of the Oregon Arts Commission, Mr. Frohnmayer was most recently a partner with the Portland, Oregon law firm of Tonkon, Torp, Galen, Marmaduke & Booth, where he specialized in civil litigation.

Mr. Frohnmayer was a member of the Oregon Arts Commission from 1978 to 1985, serving as its chairman from 1980 to 1984. An accomplished singer, he has studied with Ivan Rasmussen at Stanford, Dolph Swing in New York, and Gibner King and David Jimmerson in Portland. Mr. Frohnmayer has appeared in recital, oratorio, musical comedy, and various other musical productions in New York City, Chicago, Palo Alto, California, and around the state of Oregon.

He served as director of the International Sculpture Symposium in Eugene, Oregon in 1974 and as chairman of the Screening Committee to select art for the Oregon State Capitol Building in 1977. He is a founding member of the Novum Cantorum (chamber choir) and has served on the board of Chamber Music Northwest. He also served on the National Endowment for the Arts Opera-Musical Theater Panel in 1982 and 1983 and was a director of the Western States Arts Foundation. In the past he has served as a director of the City Club of Portland, a trustee of Holladay Park Plaza, secretary of the Station L. Rowing Club, and is a Fellow of the American Leadership Forum.

Mr. Frohnmayer began his law career in 1972 with the firm of Johnson, Harrang & Mercer in Eugene, Oregon, where he practiced for three years. He has spoken and written for the Oregon State Bar on various subjects, served as chairman of the Bar Committee on Domestic Law from 1975 to 1976, served on the Procedure and Practice Committee from 1984 to 1985, and is a member of the American Bar Association Committee on Commercial Transactions Litigation as well as the Multnomah County, Oregon and American Bar Associations.

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A 1964 graduate of Stanford University where he received a B.A. in American History, Mr. Frohnmayer later attended the Union Theological Seminary in New York from 1964 to 1965 as a Rockefeller Fellow. He served as an officer on active duty in the United States Navy from 1966 to 1969 and was decorated for bravery.

Mr. Frohnmayer received a Masters Degree in Christian Ethics from the University of Chicago in 1969, and in 1972 received his J.D. from the University of Oregon. He was editor-in-chief of the Oregon Law Review from 1971 to 1972 and was elected to the Order of the Coif (legal honorary) in 1972.

Born in Medford, Oregon in 1942, Mr. Frohnmayer is married to Leah Thorpe Frohnmayer. The couple has two sons, Jason and Aaron.

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October 1989

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**ALVIN STEPHEN FELZENBERG**
**SENIOR DEPUTY CHAIRMAN**

Dr. Alvin Felzenberg, former principal cultural policy advisor to New Jersey governor Thomas H. Kean and Visiting Lecturer of Politics at Princeton University, was named the National Endowment for the Arts Senior Deputy Chairman in January 1990. Dr. Felzenberg is responsible for the overall internal operations of the Endowment.

As assistant secretary of state for the State of New Jersey, he played a significant role in state support for the arts. During a six year period, Dr. Felzenberg oversaw an 800% increase in state support for the arts in addition to a 200% expansion of state audience for the performing and visual arts.

He also was responsible for the emergence of several New Jersey organizations as institutions of national prominence and the restoration of historic Morven and use of the site as a museum of New Jersey political, cultural, social, industrial, agricultural, and botanical history. He established New Jersey's first "Theatre and Opera in the Parks" program, initiated a marketing consulting program for cultural agencies, targeted increased funding for outstanding cultural enterprises, and oversaw the passage and implementation of the first state bond referendum that provided capital assistance to cultural centers.

As a former private banking officer for First Fidelity Bank, Dr. Felzenberg designed, evaluated, and marketed innovative financial services. He also initiated and performed a feasibility study for First Fidelity resulting in establishment of the first Private Banking Division in New Jersey.

Dr. Felzenberg was a college instructor at Princeton and Rutgers Universities and Trenton State College, and served as a speechwriter to the governor of New Jersey. He also is the author of several publications on public policy.

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He has received numerous awards for his contributions. His affiliations include: the American Political Science Association, American Historical Association, Civil War Round Table of New York, Metropolitan Opera Guild, National Trust for Historic Preservation, American State and Local History Association, and the Sierra Club.

A cum laude graduate of Rutgers University in 1971, Dr. Felzenberg holds Master Degrees from Princeton and the Eagleton Institute of Politics of Rutgers and in 1978 earned his Ph.D. in Politics from Princeton University.

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**CYNTHIA RAND**
**DEPUTY CHAIRMAN FOR MANAGEMENT**

Cynthia Rand, Deputy Chairman for Management, was formerly director of the Information Management Division.

A member of the Senior Executive Service, she is a career civil servant with 20 years of public service. At the National Endowment for the Arts, she is responsible for budget, civil rights, finance, personnel, administrative services, contracts and procurement, grants, information management and management systems. She also oversees the Office of Council and Panel Operations.

In her previous role as director of the Information Management Division, she effectively planned, organized and directed the information management activities of the agency. Additionally, she wrote the NEA "Grants Management System Requirements Document" and represented the NEA on various committees. During this period, her innovative techniques resulted in increased staff productivity and budget savings amounting to thousands of dollars.

Prior to joining NEA in 1982, Mrs. Rand held positions in the U.S. Department of Interior, the U.S. Department of Commerce and the Federal Trade Commission. She began her professional career, as a mathematician, at the Westinghouse Research and Development Center in Pittsburgh, Pennsylvania.

A native of North Carolina, Mrs. Rand earned her Bachelor of Arts degree in mathematics from Hampton University in 1967. She received a Master of Science degree in computer science from Fairleigh Dickinson University in 1974. She continued her studies at George Washington University and is currently pursuing a Doctorate in Public Administration from the University of Southern California.

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Mrs. Rand has had a distinguished career in the Federal Government. She has received numerous honors and awards in recognition of her significant contributions including the Chairman's Distinguished Service Award in 1986.

She is a member of the American Society for Public Administration (ASPA), the Hampton University Alumni Association and Delta Sigma Theta Sorority, Inc., a national public service organization.

She resides in Springfield, Virginia with her husband, David H. Rand.

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**SELINA R. OTTUM**
**DEPUTY CHAIRMAN FOR PUBLIC PARTNERSHIP**

Selina Ottum, former executive director of the Metropolitan Arts Commission in Portland, Oregon and past president of the National Assembly of Local Arts Agencies, was named Deputy Chairman for Public Partnership of the National Endowment for the Arts in January 1990.

A longtime arts administrator, Ms. Ottum's duties include directing the Endowment's Arts in Education Program, liaison with state and local arts agencies, international Activities and the Regional Representative program.

Ms. Ottum managed Portland's City/County Arts Commission from 1980 to 1989. She was instrumental in expanding the city/county's commitment to public art. She developed a private percent for art program, and minority arts programs for her region. Ms. Ottum has received numerous honors, among them a Special Achievement Award from the American Society of Public Administrators. During her tenure, the City of Portland won the 1989 U. S. Conference of Mayors' City Livability Award.

A board member of the National Assembly of Local Arts Agencies, she served as the service organization's president from 1984-1986. She also served as a panelist on the Endowment's Local/State Partnership Test Program from 1983-1986.

Ms. Ottum was the founder and executive director of the Lane Regional Arts Council in Eugene, Oregon. She served on the Board of Governors of the City Club of Portland and was a founding member of the Oregon Advocates for the Arts.

An accomplished photographer, Ms. Ottum's works have been published in Women See Men and Twelve Oregon Photographers and are in the permanent collections of the Oregon Capitol Collection and the Coos Art Museum.

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Ms. Ottum was born in Philadelphia and graduated from Foxcroft School in Middleburg, Virginia in 1966.

In 1970, Ms. Ottum earned her Bachelor of Arts degree in English from the University of Pennsylvania and in 1974 received her Masters degree in Public Administration/Photography from the University of Oregon.

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**RICHARD E. HUFF**
**DIRECTOR, LOCAL PROGRAMS**

Richard E. Huff, formerly the executive director of the Texas Commission on the Arts, is director of the Local Programs.

Mr. Huff oversees the operation of the Local Programs which provides assistance to local arts agencies, state arts agencies, service organizations, colleges and universities for projects that encourage increased and sustained support for the arts by local government, and strengthen local support for arts agencies as mechanisms for arts planning, financial support, services and development.

A founding member of the Texas Assembly of Arts Councils, Mr. Huff has served as head of the Texas Arts Commission for the past four years. He previously directed two municipal arts agencies in Texas — the Dallas City Arts Program and earlier, the Cultural Activities Center in Temple.

Mr. Huff has worked extensively with the Arts Endowment as a member of the Challenge III Ad Hoc Committee, the original panel for the Local Test Program and the Reassessment Committee for State Programs. He also served on an Endowment Community Development program which assisted in the development of arts councils throughout Texas. He currently serves on the boards of the National Assembly of State Arts Agencies and the Mid-America Arts Alliance.

Mr. Huff earned an M.A. in technical theater, set and light design from the University of Denver and a B.A. in speech and drama from Wichita State University. He did postgraduate work in arts administration at the University of Texas.

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**EDWARD DICKEY**
**DIRECTOR, STATE PROGRAMS**

In January 1988, Edward Dickey was named director for State Programs. Mr. Dickey served since March 1987 as assistant director of the program and since August 1987 as its acting director.

The State Programs, located within the Public Partnership Office, administers the Basic State Grants which annually are awarded to arts agencies in the 50 states and six special jurisdictions. The program also reviews applications and administers grants to seven regional organizations for arts service activities carried out on a multistate basis, and supports a limited number of special projects involving the state and regional arts agencies. In addition, State Programs informs and advises the chairman of the Arts Endowment and the deputy chairman for public partnership about developments from throughout the country concerning the state arts agency field.

Prior to his appointment earlier in the year to assistant program director, Dickey served for four years as the staff assistant to the deputy chairman for public partnership, and during the preceding seven years was a program specialist with State Programs.

Dickey has a B.A. in English and an M.A. in literature from The American University.

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**January 1989**

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**ANA M. STEELE**
**ACTING DEPUTY CHAIRMAN FOR PROGRAMS,**
**ASSOCIATE DEPUTY CHAIRMAN FOR PROGRAMS,**
**DIRECTOR OF PROGRAM COORDINATION**

Ana Steele was named acting deputy chairman for programs on March I, I989. In this capacity, Ms. Steele is responsible for supervising the I2 major arts discipline programs in the Endowment.

Ms. Steele has worked with the Endowment since its inception in 1965. She was named associate deputy chairman for programs in May 1982. She serves as a principal advisor to the deputy chairman for programs; participates with the chairman and his deputies in formulating policy for the endowment; works closely with the Endowment's program directors and advisory panels; and manages the development and production of the Endowment's program guidelines. She served as special assistant to the chairman from November 1981 to May 1982, in addition to her duties as director of program coordination, a post she has held since 1978. Earlier she served as director of Planning and as director of Budget and Research at the Arts Endowment.

Prior to joining the Endowment staff, Ms. Steele was an actress who played leading roles in off-Broadway and summer stock theaters, and worked for a French import firm in New York City. A member of Actors' Equity and the Screen Actors Guild, she is a magna cum laude graduate from Marywood College in Scranton, Pennsylvania, where she earned a B.A. in drama and French.

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**JEANNE BUTLER HODGES**
**DIRECTOR, CHALLENGE AND ADVANCEMENT GRANT PROGRAMS**

Jeanne Hodges, a former partner in Washington Resources, Inc., a consulting firm for educational and cultural organizations, became director of the Challenge and Advancement Grant Programs in June 1984. These programs have been very successful in generating private sector support for the arts through a stringent matching process. From its beginning nine years ago, it has attracted more than $1 billion in new, non-federal dollars for the arts to match a total of $153 million in federal grants.

Formerly president of the American Institute of Architects Foundation in Washington, D.C. from 1973-82, and director of the Octagon Museum, Ms. Hodges has had a distinguished career in the fine arts field. She was acting director for the new National Museum of Women in the Arts, Washington, D.C., and she worked with the National Collection of Fine Arts and Renwick Gallery of the Smithsonian Institution and North Carolina Museum of Art in Raleigh.

A former member of the board of directors of the Foundation for Preservation Technology, Ms. Hodges has served as a member of the board of governors for the American Association of Museums; on The Decatur House Council of the National Trust for Historic Preservation; and is currently a regional advisor for the American Friends of Attingham. She earned a B.F.A. in art history from the University of North Carolina at Chapel Hill and a M.F.A. in museum administration from George Washington University.

She resides in Alexandria, Virginia with her husband and one daughter.

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**January 1989**

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WASHINGTON D.C. 20506

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**SALI ANN KRIEGSMAN**
**DIRECTOR, DANCE PROGRAM**

Sali Ann Kriegsman, who has served as an independent consultant and advisor on a variety of professional programs and projects in the dance field, is the director of the Arts Endowment's Dance Program.

A writer of criticism, feature articles and interviews in dance periodicals such as Ballet News, Washington DanceView and Ballet Review, she has also written and edited books, newsletters, journals and reports in many arts fields. She is the author of an award-winning history of modern dance in the United States — Modern Dance in America: The Bennington Years.

Mrs. Kriegsman has produced national television news features on the arts with Ruth Leon Productions, Inc., of New York, and has taught and lectured about dance at numerous universities, national conferences, museums and performing arts centers.

She has served in an advisory capacity to the National Choreography Project co-sponsored by the Arts Endowment the Rockefeller Foundation and Exxon; and has served as a panelist and consultant to federal and state arts agencies and private foundations, on matters related to dance. She was a member of the Arts Endowment's Dance Advisory Panels (1979-82) and was chairman of its Choreographer's Fellowship Panel (1982).

As a consultant-in-dance with the Smithsonian Institution (1979-83), she developed a raison d'etre and guidelines for a dance program based on the Smithsonian's resources and unique attributes, and created and produced a major dance series, "The American Dance Experience."

She organized and chaired the Dance Critics Association's national conference on dance reconstruction and revival in 1982, and co-edited the DCA's newsletter (1985-86). Earlier, she was executive editor at The American Film Institute where she developed and administered its publication and public information programs.

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Mrs. Kreigsman earned an M.A. in creative writing (with distinction) in 1976 at Goddard College, and studied earlier at Columbia University's School of General Studies, Queens College and Skidmore College, where she was a music major. A native of New York City, she is a long-time resident with her husband, Alan Kriegsman, of Chevy Chase, Maryland.

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**RANDOLPH M. N. McAUSLAND**
**DIRECTOR, DESIGN ARTS PROGRAM**

Randolph M. N. McAusland, director of the Design Arts Program since March 1989, supports endeavors of exceptional merit in the fields of architecture, landscape architecture, urban design, historic preservation, urban planning, interior design, industrial design, graphic design and fashion design.

Prior to joining the Endowment, Mr. McAusland was president of Design Publications, Inc. He administered all aspects of the firm including ID magazine and the ID Annual, one of the world's most respected juried design recognition programs. Mr. McAusland set new directions for the magazine and made considerable improvements to the managerial structure. During his tenure, he more than doubled the circulation of its publications, established international bookstore distribution and initiated a series of hardcover design books.

As founder of the Design History Foundation, he led the effort to rescue the archives of designer Raymond Loewy from being disbursed by auction in France. In July 1987, he presented the material to the U.S. Library of Congress, initiating the start of the Library's Archive of the American Design. He was also a director of the Design Management Institute and a director of Design Publications, Inc.

A widely-published author, Mr. McAusland has written articles on many aspects of arts and design from historic architecture to contemporary graphics. He was also consultant to Abitare, an Italian design magazine; creator of the literary humor magazine, The New Satirist; and the author of the cultural-architectural book, Supermarkets: History of an American Institution.

A cum laude graduate in history from Princeton University, Mr. McAusland began his professional career at the copy desk of The Wall Street Journal. His

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other publication credentials include editor and publisher of the Stowe Reporter; special projects editor with the Interpublic Group; and general manager of The Progress Group, a creative, research, strategy agency of the Butterick Division of American Can. While at Billboard Publications, he played a major role in introducing its Residential Interiors magazine. He also served as assistant to the president of Macmillan Publications, now a division of HBJ Publications.

Mr. McAusland is married and has two children.

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**A.B. SPELLMAN**
**DIRECTOR, EXPANSION ARTS PROGRAM**

A.B. Spellman has been director of the Expansion Arts Program since 1978. In this post, he is responsible for programs aimed at advancing the development of community arts organizations. Mr. Spellman has been with the Endowment since 1976, first serving as director of the Arts in Education Study Project, and later as assistant director of the Expansion Arts Program. He also helped establish the Endowment's Division of Civil Rights.

Prior to joining the Endowment, Mr. Spellman contributed to the arts world as author, poet, critic, and lecturer. He was an artist-in-residence at Morehouse College, GA; taught varied courses in Afro-American culture including modern poetry, creative writing and jazz at Emory, Rutgers and Harvard Universities; and was a television and radio producer and arts commentator.

He has published numerous books and articles on the arts, including Art Tatum: A Critical Biography, The Beautiful Days (poetry) and Four Days in the Bebop Business. Mr. Spellman has served on numerous arts panels and is a member of the Rockefeller Panel on Arts, Education and Americans; the Awards Panel of the American Society of Composers, Authors and Publishers (ASCAP); and the Africa Diaspora Advisory Group of the Smithsonian Institution. Mr. Spellman is a graduate of Howard University.

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**BESS LOMAX HAWES**
**DIRECTOR, FOLK ARTS PROGRAM**

Bess Lomax Hawes has been director of the Folk Arts Program since 1976. She is responsible for the tasks of encouraging and preserving the traditional arts identified with the multicultural heritage of our nation—identifying, supporting and presenting skilled local artists and the cultural communities they represent.

Ms. Hawes served the Smithsonian Institution as coordinator of the California folklife presentation for the Festival of American Folklife in 1975; the following year she was deputy director for presentation for the 12 week major festival celebrating the Bicentennial. In addition, she was professor of anthropology at California State University/Northridge (1962-76). Prior to 1976, Ms. Hawes assisted the Endowment, serving as a member of the Jazz-Folk-Ethnic Subpanel; member of the advisory panel for Folk Arts, Special Projects Division; and chairman of the Folk-Ethnic Panel (1975-76).

Her academic credits include instructor of American Folk Guitar and Folk Music for the University Extension Service at the University of California Los Angeles (1957-67); instructor at San Fernando Valley State College (1961-63); member of the summer faculty of the Idyllwild Arts Foundation (1961-66); lecturer at the California State University (1970) and Portland State University (1971). Previous professional experience includes assistant director of the music department of the Office of War Information in New York City (1943-46); secretary/research assistant in the music department of the New York Public Library (1941-43); and researcher in the Archive of American Folk Song at the Library of Congress (1937-38). Ms. Hawes graduated cum laude from Bryn Mawr with a B.A. in sociology (1941) and earned an M.A. in folklore from the University of California, Berkeley (1970).

She is co-author of a study of black American children's music and dance, Step it Down (New York: Harper and Rowe, 1972), and has edited several films on aspects of folk dance and traditional instrumental techniques: "Say, Old Man, Can You Play the Fiddle;" "Georgia Sea Island Singers;" and "Pizza Pizza Daddy-O," among others.

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**JOEL SNYDER**
**ACTING DIRECTOR, INTER-ARTS PROGRAM**

Joel Snyder was named acting director of the Inter-Arts Program in March 1989, a post he held previously from August 1986 to April 1987. He has been administrator of the program since 1986 and served as senior program specialist for presenting organizations from 1983 to 1986.

The Inter-Arts Program supports artists experimenting in new forms and arts institutions that present a balance of events in two or more art forms, or provide services to professional artists and organizations from various art disciplines. The Inter-Arts Program's funds (currently about $4.4 million) are awarded in four categories: Presenting Organizations, Artists' Projects: New Forms, Artist Communities and Services to the Arts.

Mr. Snyder has been an active professional and community worker in theater and media arts for over 15 years. A member of Actors' Equity Association, The American Federation of Television and Radio Artists and The Screen Actors' Guild, he has directed, performed and stage managed with many theater companies, including performances at the Kennedy Center and Folger Theatre Group. He worked as the production stage manager for the national tour of Silkwood, which premiered at Arena Stage's Kreeger Theater. He has been the narrator for a variety of educational and government films as well as the voice of radio commercials aired nationally and throughout the Washington-Baltimore area.

Mr. Snyder holds an M.A. in theater arts and a B.A., magna cum laude, in English and education. He has taught speech communication and theater arts at the University of Maryland, The Catholic University and in the Montgomery County, Maryland public school system. He came to the Endowment from Fairfax County, Virginia, where he worked as a presenter, managing a community arts facility and proscenium theater. There he brought a wide range of performing artists and companies to the metropolitan Washington/suburban Virginia area.

**Office of Public Information** **(202)682-5400**
**April 1989**

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**MICHAEL MCLAUGHLIN**
**ACTING DIRECTOR, LITERATURE PROGRAM**

Michael McLaughlin was named acting director of the Literature Program in January 1990. He has been administrator of the program since 1988.

The Literature Program assists individual creative writers of excellence or promise, encourages wider audiences for contemporary literature, and helps support nonprofit organizations that foster literature as a professional pursuit. The program currently grants appproximately $5 million per year through the categories of Fellowships for Creative Writers and Translators, Literary Publishing (Small Presses and Literary Magazines), Audience Development, and Professional Development.

Prior to coming to the Endowment, Mr. McLaughlin worked as an arts administrator in South Carolina. He served as a house manager for Spoleto Festival USA and general manager of a chamber music series. In addition, he worked as a house manager, performer, board member, and play researcher for several theater companies in the Charleston area. In 1984, he was selected to be the first Arts Administration Fellow in the Endowment's Locals Program.

Mr. McLaughlin holds a Master of Public Administration degree and a B.A. in English. He has taught in the Charleston, South Carolina parochial school system and worked with young people and rural constituencies in the Charleston County Public Library.

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February 1990

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**BRIAN O'DOHERTY**
**DIRECTOR, MEDIA ARTS PROGRAM**

Serving the Endowment as director of the Media Arts Program, Brian O'Doherty is responsible for helping individuals and organizations produce, exhibit and preserve film, video and radio works. Media Arts includes documentary, experimental and narrative works, electronic manipulations, animated films and sound art.

The writer and host of two television series, Mr. O'Doherty has also written and narrated television specials for CBS, NBC, and PBS. His film on Edward Hopper won the Grand Prix at the Montreal International Film Festival in 1982.

Mr. O'Doherty has studied at University College, Dublin, Cambridge University and Harvard University.

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**January 1989**

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**ANDREW OLIVER, JR.**
**DIRECTOR, MUSEUM PROGRAM**

Andrew Oliver, Jr. is the director of the Museum Program of the National Endowment for the Arts.

Mr. Oliver served as director of the Textile Museum in Washington, D.C. from 1975-81, where he oversaw the renovation of the museum and an expansion of its activities. Previously he was a program associate at the John D. Rockefeller 3rd Fund's Arts in Education Program where he explored ways to involve American art in social studies curricula.

During an 11-year tenure at the Metropolitan Museum of Art (NY) in the department of Greek and Roman art, he served in curatorial positions, most recently as associate curator (1969-71).

With an A.B. from Harvard University, Mr. Oliver earned a master's degree in fine arts from New York University's Institute of Fine Arts.

He has participated in archaeological excavations with the University of Missouri in Tel Anafa, Israel; Harvard University excavations at Sardis, Turkey; the University of Pennsylvania, at Cyrene, Libya; and the Walters Art Gallery at Kourion, Cyprus.

He is a member of a number of professional associations and served as president of the Washington, D.C. Chapter of the Archaeological Institute of America from 1978-81. Other associations include the Society for the Promotion of Hellenic Studies, London; Vereinigung der Freunde Antiker Kunst, Basel; and the Society of Antiquaries of London.

Mr. Oliver has written numerous articles and reviews for museum publications and is responsible for various catalogues and monographs.

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**D. ANTOINETTE HANDY**
**DIRECTOR, MUSIC PROGRAM**

Miss Handy was named director of the Music Program in January 1990, having served as acting director since March 1989. She had been assistant director of the program since December 1984.

The Music Program is one of the Endowment's largest programs. The Program provides support for the creation and performance of music, with an emphasis on assisting outstanding American music and musicians. Its grants go to assist individuals of exceptional talent and a wide range of performing, presenting, career development and service organizations of the highest quality throughout the United States.

A flutist, Miss Handy has spent more than 20 years as a symphony musician (both here and abroad) and as a chamber musician, serving as organizer, manager and flutist with the chamber group Trio Pro Viva (specializing in the music of black composers). A native of New Orleans, Louisiana, she received her training at New England Conservatory (B. Mus.), Northwestern University (M. Mus.) and Paris National Conservatory (Diploma). She has served on the faculties of Florida A & M, Tuskegee, Jackson State, Southern (New Orleans) and Virginia State Universities and from 1976-1980, Artist-in-Residence to the Richmond Public Schools (Office of Education). She was a 1971 Humanities Fellow (Ford Foundation) at the University of North Carolina and Duke University. Miss Handy is a frequent lecturer at scholarly meetings and universities and contributor to such journals as The Black Perspective in Music, American Music, Symphony Magazine, ARTSREVIEW and others. She is author of The International Sweethearts of Rhythm and Black Women in American Bands and Orchestras, and is currently co-authoring On The Podium: Black Conductors (all Scarecrow Press).

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**JESSICA L. ANDREWS**
**DIRECTOR, THEATER PROGRAM**

Jessica L. Andrews was named director of the Endowment's Theater Program in January 1990, having served as acting director since February 1989. She has been assistant director of the program since October 1987. The Theater Program supports the advancement of the art form and to this end, encourages work in all forms and styles. It provides assistance to professional companies; to individual artists through fellowships to playwrights, directors, designers, master artists, mimes and other solo theater performers; service organizations; presenters; and to professional training programs.

Prior to working at the Endowment, Ms. Andrews was the managing director of the Indiana Repertory Theatre from 1985-87, where her efforts helped to eliminate the theater's $1.5 million debt. During the previous five years, she served as the director of the Theatre Division for FEDAPT, a national arts support organization. Ms. Andrews was managing director of the GeVa Theatre in Rochester, New York from 1976-80 and prior to that of the Hartford Stage Company in Hartford, Connecticut where she worked for ten years. She has also served on numerous advisory panels including the Endowment's Theater Artistic Advancement and Overview panels and on arts panels for New York, New Jersey, Ohio Indiana and Michigan; was a guest lecturer at Yale University Arts Management Program; taught Theater Management at Indiana University-Purdue University at Indianapolis (IUPUI); and served as secretary of LORT (League of Resident Theaters).

Ms. Andrews was born in London, England, and grew up in Yellow Springs, Ohio. She is the daughter of actor-director Basil Langton and dancer-choreographer Louise Soelberg.

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**SUSAN LUBOWSKY**
**DIRECTOR, VISUAL ARTS PROGRAM**

Susan Lubowsky, former director of the Whitney Museum of American Art at Equitable Center, is the Arts Endowment's director of the Visual Arts Program.

Ms. Lubowsky directs the Endowment program that awards fellowships to individual artists for their creative development enabling them to pursue their works in a wide range of styles and media, including painting, sculpture, photography, crafts, printmaking, drawing, artists books, video, performance, conceptual and new genres. It also provides support to organizations that serve visual artists and supports public art projects and other activities that encourage dialogue about contemporary art.

Long interested and involved in contemporary visual arts, Ms. Lubowsky first developed a gallery program while in graduate school. Having participated in the planning and development of the Whitney Museum at Philip Morris, she has served at the Whitney since 1982. Prior to that, she held positions at The Queens Museum, McCrory Corporation, the New York State University College at Brockport and Pratt Institute.

As assistant director of the Queens Museum, she was responsible for the artistic, curatorial and educational programs. She arranged exhibitions and established a gallery featuring one-person exhibitions by emerging artists. From early in her career, she has been involved in all aspects of curatorial activities.

In her position as assistant curator with the McCrory Corporation, Ms. Lubowsky assisted in managing and acquiring works for the collection of Constructivist art and coordinated an exhibition of works from the collection which traveled to museums in Europe, Israel and the United States.

Ms. Lubowsky served as gallery director of the New York State University College at Brockport where she was responsible for the development of gallery and visiting artist programs, as well as teaching.

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She earned her bachelor's and master's of fine arts degrees from the Pratt Institute in Brooklyn. From 1972 to 1975, she was assistant coordinator of exhibitions at Pratt. Since 1987, she has served as an adjunct associate professor at the New York University School of Continuing Education.

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Mr. YATES. Okay, we've taken care of all the biographies now, and Mr. Frohnmayer's statement has been placed into the record.

Mr. AuCoin has to go to another committee hearing because he's chairing that meeting on a very important matter. I think it's the SDI. I will now yield to Mr. AuCoin.

Mr. AUCOIN. Mr. Chairman, I really appreciate your doing this. It is true that I have to go to a defense appropriations hearing on SDI, and I've had the task there of reviewing that program. I only wish a fraction of that money could go to the National Endowment for the Arts.

But, I've been reviewing SDI over the last several months, and today is the only hearing. It's only this morning, and it's essential that I be there. I regret that very much, Mr. Chairman, and I appreciate your letting me have this moment.

OREGONIANS AT ENDOWMENT

I wish to say that the reason I regret not being able to be here is that two people here are my constituents: the Chairman of the Endowment, John Frohnmayer, whom I have known for years and respect a great deal, and wish to say that I don't know whether President Bush will ever become the education President or the environmental President, but by appointing John Frohnmayer, my friend and somebody who's known in Oregon as an outstanding advocate for the arts, I think he has made a giant step forward, the President has, in becoming the arts President.

I particularly appreciate the comment the President made in indicating that he opposed the use of the Endowment for censorship of artistic expression. I can't help but think that that presidential statement was in some part influenced by the respect the President has for my constituent and friend, Mr. Frohnmayer.

I also want to indicate, Mr. Chairman, that another special friend and constituent is here today as the Deputy Chairman for Public Partnership, and that's Selina Ottum, whom I have worked with so many years in the arts in Oregon. It just really gives me a great deal of pleasure to see these two Oregonians here at a critical moment in the history of the NEA, along with other outstanding people, at a time when we all know, those of us who care about the future of the National Endowment, that we are in for a real struggle this year.

I look forward, as I know the chairman does, in making common cause with them to ensure a sensible reauthorization, an adequate appropriation, and a sound and stable and nontyrannical future for the Endowment. But I'm particularly pleased that two close friends of mine and people who have the respect of the Oregon and Northwest and national artistic community are in these positions of great influence.

I wanted to state that, Mr. Chairman. I regret very much that I can't be here for the entire hearing, but I appreciate your letting me have this time.

Mr. YATES. Well, I think your remarks are well said, and we will miss you very much because you do make a great contribution to our hearings. And perhaps—who knows?—you may even come back before we're through with Mr. Frohnmayer.

Mr. AUCOIN. I do intend to be back.

MR. YATES' STATEMENT

Mr. YATES. Customarily, we hear from the Chairman of the Endowment before we hear from the chairman of the subcommittee, but I'm going to reverse that. I'm going to say a few things before I call on Mr. Frohnmayer.

I want to say that I've watched Mr. Frohnmayer in his fight for the opportunity to do his job against the persons and the groups who are biting at him as though he were a deer who is being harassed by a pack of hunting dogs and trying to bring him down. I've admired his courage. I've admired his determination to stay alive and to keep NEA alive. I appreciate that very much.

I believe, Mr. Frohnmayer, that they have fought you with distortions, untruths, and exaggerations. Some of these who are making these charges know better, and perhaps some do not. Listening to the charges that are made and the way it's been reported in the press, one would get the impression that the National Endowment for the Arts was a nest of pornography and obscenity, and that every grant that had been approved not only by you in the brief time you've been there, but by your predecessors was exactly like the controversial Mapplethorpe and the Serrano photographs, and that NEA had nothing to do except to take a position on visual art; that you had nothing else that was going on in the Endowment except a few photographic exhibitions.

You and I know that nothing is further from the truth. Rather than being riddled with pornography as its opponents charge, we know that there are less than 20 grants, approximately 20 grants, that can be designated as controversial for pornography. We'll go into that later.

NEA OPPONENTS

But the truth—in my judgment, the truth is not that NEA's opponents are opposed to pornography as much as they are opposed to NEA, and they are just opposed to Federal subsidization of the arts.

Mr. Rohrabacher has said so. I believe that Senator Helms has said so. I believe that Congressman Armey has indicated that he is opposed to subsidization of the arts. I don't know who else is on that band wagon now, but they just don't think there should be such a thing as Federal subsidization for the arts.

And I think that they're using pornography as a crutch because they have a weak case. They know the strength that the National Endowment for the Arts has had in Congress over the years since its inception in 1965. Strength not only in Congress, but with Presidents as well, the latest of whom, of course, is President Bush himself. President Bush made a very fine statement in support of the arts only a few weeks ago in which he stated his support for the Endowment; that he is opposed to obscenity.

Of course, the point is that you would think that those who are fighting NEA believe that they are the only ones who are opposed to obscenity, and that's not the truth, because I don't know anybody who favors obscenity.

PORNOGRAPHY

On questions of pornography, of course, the very famous statement is that of Justice Potter Stewart of the Supreme Court who said that he didn't know how to define pornography; he knew what it was when he saw it, but he didn't know how to define it.

As I was reading in Rollcall this morning, Mr. Rohrabacher's article on "Seven Myths About NEA Funding," one of which he talks about is the need for establishing standards. Well, there are standards now. There are standards that are observed by the peer panels that do the work.

But, this isn't the first attack that's been made on arts and artists. Throughout history you've seen such attacks. I remember while reading Plato's Republic, for example, Plato advocated exiling all artists. He said they were bad for the stability of the state, and he wanted his republic to be serene and firm and untroubled by the kind of bizarre and far-out ideas that artists have.

Perhaps contributing to this belief was the fact that the ancient Greek artists depicted their subjects in the nude most of the time. The Olympic athletes wore no clothes, and those of us who have gone to the Eisenhower Theater remember that out in front on the mezzanine floor is the statue of the Greek god that was rescued from the depths of the ocean, and he's out there in all his glory in the nude. I haven't remembered that anybody has objected to his being there. I don't know whether those who oppose NEA for pornography have gone by this particular area. At any rate, it's there for them to see.

Well, now as the years and the centuries have passed, artists have been glorified; they have been vilified. Their works have been destroyed or covered because they were found to be shocking. I won't go into examples. The debate has brought out many such instances: Michelangelo's fights with the Pope, Goya's daring paintings about the horrors of the war and the graceful glories of the Duchess of Alabus stretched out on her divan.

Artists have always had to break the bounds of traditional conduct. They've always been criticized for their efforts. I remember the impressionists; they were called the mad beasts by their contemporaries. These are painters whose works now have broken the barriers of prices—$40 million, $50 million for a painting.

NAZIS, COMMUNISTS AND THE ARTS

The nazis and the communists recognized the cogency of Plato's admonition about keeping arts and artists within bounds. It's kind of interesting, I was reading a book on life in Russia. If I can find—here it is, a book that was written by Michael Binion. He is talking about arts in Russia, in the Soviet Union prior to Gorbachev. He said, "Theater in general enjoys a remarkable freedom to experiment and cut through propaganda stereotypes. Alas, that's not true of other art forms. Painting especially is bound by the strictures of socialist realisms, the need to express an optimistic message and inspire people with the triumphs of progress, but Soviet artists are too good to be so limited, too intelligent to confine themselves to the mediocre. Some use the framework of official art so skillfully they're able to achieve an intensity and personal commitment that

defies any categorization; others turn out routine stuff to fulfill their plan, but paint dozens of other works they know will never be publicly exhibited but which they keep piled up in their studios to show to friends in the hope of public recognition one day."

This I think is an interesting point: "Not all modern painting is now tabu, nor is every abstract work beyond the pale. It's what one sculptor once described to me as the three S's that upset the authorities: works that are strange, frightening, and sexual. Such works are considered morbid, perverse, upsetting to the comforting image of order and complacent self-assurance which marks official intellectual society. Pure abstraction offers no such challenge, and, indeed, is virtually accepted, and so to our religious themes unless provocatively overemphasized."

EARLIER CONGRESSIONAL ARTS DEBATES

Well, that's life under the strict communist dictators. You know, I first came to Congress. In the 81st Congress, 42 years ago. The previous Congress, the 80th Congress, had a controversy that resulted in funds being stopped for the State Department's cultural attache to show modern artists in a tour that was taking place through Europe. The show was stopped because the art was said to be too communistic. The art was shipped back to the United States and it was sold. Some of the works, of course, are now being sold for hundreds and hundreds of thousands of dollars.

I recall that during that time I was on the Appropriations Committee, and one of the appropriations bills was on the Floor. A Congressman by the name of Fred Busbee from the south side of Chicago objected and took the floor to voice his objection to what he described as the most communist art show he had ever seen. I asked him, I said, "What do you mean by communist art?" And he said, "I'm glad you asked me that question." He said, "I spent a whole afternoon with an art director at a gallery," he said, "and he told me about what the communists are trying to do." He said, "Take those buildings that are on an angle, for example." He said, "You see a building painted on an angle; that's communist art." [Laughter.]

"Faces are painted gray." Those buildings are the keystone, though. Congressman Rooney of New York, who was chairman of the subcommittee at that time, asked the gentleman to yield; Mr. Busbee yielded and Congressman Rooney asked him, "Would the gentleman say whether the leaning tower of Pisa is communistic?" [Laughter.]

At that time, I remember that. At any rate, he lost his amendment at that time.

Then we had—oh, where is that one about Congressman Dondaro in 1952? I knew Mr. Dondaro. He used to lecture new Members of Congress every year about the rules and about manners in the House of Representatives. He talked about an appropriation, in which a certain amount of money is supposed to acquire and produce motion pictures and visual materials. He said, "In that language could very well be some of the modern art about which we have been hearing. Modern art today is saturated with communism. It's saturated with communism to such an extent that the le-

gitimate artists of the United States are becoming so discouraged they don't care to exhibit their work any longer in the great museums of this country."

He goes on to say, "How do you expect art to retain the high standard of cultural worth which art has always had in the United States when men of that stripe are appointed the judges?" He was talking about the Director of the Corcoran Gallery at that time.

### NEA CONGRESSIONAL CRITICISM

At any rate, that was 40 years ago. In 1965 the National Foundation on the Arts and the Humanities was created. The endowments have done their work well over the years. You know, I've been a member of the Appropriations subcommittee which appropriates funds for the endowments almost during the entire period they've been in existence. If there were any criticism of them over the years, I would have known of it really. I became chairman of the subcommittee in 1975. There really wasn't any time that I recall when the endowments were being subjected to the same kind of fury and attack as they are at the present time, and understandably so. I don't recall that there were any questions that were raised of pornography or obscenity until perhaps one question was raised about Erica Jong's "Fear of Flying" as a result of a literature grant that she received, but that died away.

And then in 1965, for the first time, Congressman Armey objected, found a poem, a little known poem that he thought was pornographic, and so he objected. He was going to cut the Endowment's funds. There was a discussion that took place on the Floor of the House; you remember that. We got by that obstacle pretty well.

But then last year Mr. Rohrabacher came aboard, and Mr. Rohrabacher, of course, is opposed to any kind of an appropriation for NEA. For the last four years there have been no criticisms, not since Mr. Armey found the poem, until 1989 when the photograph by Andres Serrano was called to the attention of Reverend Wildmon, and his organization went into action and flooded the House of Representatives with criticisms I began to get letters from so many Members from the South particularly asking me, What is going on with this kind of photography that's so blasphemous?

Then that was followed by Mapplethorpe. We keep hearing about Serrano even though that controversy's a year gone. And occasionally we hear of something else like the Annie Sprinkle exhibition in New York which Mr. Frohnmayer has been accused of funding, and which he has denied vehemently.

### SENATOR HELMS LETTER

But, as I indicated before, the fighting still goes on. The attacks on Mr. Frohnmayer go on. My attention was called a few days ago to a letter, a copy which was given to me, dated March 6, written by Senator Helms to the Comptroller General. The thing that caught my attention more than anything else was the fact that in his letter Senator Helms says, "Now to the subject at hand. Last year as part of the Interior appropriations bill, Congress prohibited the National Endowment for the Arts from using any Federal funds to promote, disseminate, or produce materials which may be

considered obscene, including but not limited to depictions of sado-masochism or homoeroticism and sexual exploitation of children or individuals engaged in sex acts."

The interesting part about that is that Senator Helms leaves out the two key phrases. He leaves out the phrase that we fought for, two phrases we fought for in conference and upon which we accepted the worth, because one phrase would permit the same kind of discretion in Mr. Frohnmayer, who had then been appointed, that was enjoyed by all of his predecessors in office—by Livingston Biddle, by Nancy Hanks, by Roger Stevens, by all of those who had been in office. That's omitted from this.

And also omitted is the phrase that requires the artifact to have artistic excellence. That also is omitted from here.

Senator Helms has quoted the law as he wanted the law to be, and which it wasn't and isn't. He says, "I don't question the Endowment's Chairman. Mr. Frohnmayer may be sincere in his assertion that none of the NEA funds are being used to support such art, but the evidence to the contrary is so compelling, it's imperative that there be an objective investigation by an agency independent of NEA."

He wants an investigation of the possible violations of that law by NEA. Well, that law, of course, isn't the law of the land. I don't know what the Comptroller General's going to do with that.

And then in this morning's Rollcall again we see what Mr. Rohrabacher has said about the 23 grants—only 23 of the 80,000 NEA grants may have been controversial, which he calls a myth. He says, "Controversial as opposed to obscene, indecent, sacrilegious grants into the thousands"—is what Mr. Rohrabacher said. "The NEA has supported thousands of idiotic works like Tilton art at the Federal Building in New York which has aroused taxpayers' ire."

If my memory serves me, that's the kind of charges that are being made. Mr. Frohnmayer, I asked you to furnish me with a copy of all the grants that had been made by the NEA since it was organized. Of all the things I brought with me today, I left that downstairs. Does one of your people happen to have a copy of that?

Do you have a breakdown of those grants? I'll have to get them later.

I think it's important I show that because, as far as the opponents of NEA are concerned, NEA, as I said before, consists of only visual grants, and only the photographs. There's been no criticism of the grants of the NEA to symphony orchestras. I know of no criticism of the grants of NEA to theaters. I know of no criticism of the grants of NEA to dance. I know of no criticism of NEA to artists in residence. I know of no criticisms to expansion arts. I know of no criticism to folk arts and to folk carvings. There haven't been any.

### EXTENT OF CONTROVERSIAL GRANTS

I was going to ask you, Mr. Frohnmayer, inasmuch as I noticed that you were a great scholar when you were in school, perhaps you are a mathematician as well. What are the percentages of the Mapplethorpe photographs that are considered controversial? What

are they—8, 10 photographs of Mapplethorpe? One by Serrano, one perhaps by one or two or three others, there are twenty of them. What's the percentage of the total grants that NEA has made? What is it, 85,000 grants, I think, that have been made over the years? And here are 20 grants—raise it to 50 grants, if you want to do that, which is twice this number—it's infinitesimal, isn't it?

Mr. FROHNMAYER. It's infinitesimal, Mr. Chairman, but I think even the more astounding statistic than that is, if you take the individual images that the Endowment has funded over its history, we estimate that at right about a million images. We're talking 20 images out of a million here.

Mr. YATES. Yes. What's the old legal expression that we used to have when you and I went to law school—de minimis lex non curare? The law takes no notice of trifles.

But, unfortunately, those who are opposing this are presenting this as though this were all that there were to the subsidization of the arts. As I stated before, I think there's been a campaign of distortion, and I think it's been a campaign of exaggeration. One of the things that they're doing is attacking my good friend Ralph Regula, presumably because he deprived Mr. Rohrabacher of the opportunity of having a vote. Isn't that what the criticism was, Mr. Regula?

Mr. REGULA. Yes.

Mr. YATES. The opportunity of having a vote on the Helms amendment. Mr. Rohrabacher wasn't deprived of that opportunity when the conference report came to the Floor. It's customary when we present our conference reports to take up amendments that are in disagreement and present them to the House. If anybody has any questions about any of the amendments and disagreement, he asks that time be set aside. Mr. Rohrabacher at that time asked that time be set aside to discuss what we had done in our conference report.

Having set aside that time, he had the opportunity for having a vote, and the Chair specifically asked Mr. Rohrabacher if he wanted a vote. Mr. Rohrabacher didn't call for a vote at that particular time.

The point I'm making is that Mr. Regula has been unduly vilified for having deprived him of that opportunity. It's true that he could have had that vote had he wanted to have it.

At any rate, I've talked at great length and I know that my good friend Mr. Regula wants to say a few things as well. I now yield to Mr. Regula.

### MR. REGULA'S POSITION

Mr. REGULA. Thank you, Mr. Chairman. You've given a scholarly dissertation on the background of this. I perhaps would like to be a little more down to earth.

I grew up——

Mr. YATES. Do you mean downright dirty? [Laughter.]

Mr. REGULA. No, Earth Day is anything but that. I grew up on a farm and we had an orchard. Among the other things we produced were peaches. Peaches are a fragile fruit. My father always cautioned us as boys, my brother and me, to be sure not to get a bad

peach in the bushel for two reasons: that peach could have a destructive effect on all those around it and, secondly, our customers wouldn't come back.

I think the moral of that story here is that the objective of the National Endowment for the Arts, the reason it was started, the reason that President Nixon was the first President to give it an enormous amount of funding as opposed to what had happened prior to that, was a desire to reach all across America and bring to 230—now perhaps 250—million Americans greater appreciation of the value of art in our lives.

CANTON SYMPHONY ORCHESTRA

So we do have out there in the public people that need to be reached, but if we don't have a good product, it's going to be more difficult to get them involved. In my district, we have, for example, the Canton Symphony Orchestra, which was awarded a grant of $25,000 to support the string quartet, brass, and woodwind quintets and percussion ensembles during the 1989-90 season that includes lectures, demonstrations, recitals, classes in schools, coaching sessions in schools, nursing homes, and senior citizen centers. They'll travel to communities in eight contiguous counties and beyond to present performances which will expand the economic and geographic base of the orchestra. This is a wonderful thing because maybe some little farm boy like myself that's out there in a rural school will get a taste of the beauty of good music, and maybe that young man or woman will become a musician, maybe participate in the Canton Symphony. Those are valuable things.

I could name a number of other projects that have reached out across America. As the chairman knows, I've always pressed hard to expand the reach of the Endowment, particularly in the music area, into the smaller communities of America.

But if we have that bad peach in the center of this bushel, it's going to have a debilitating impact on support for the NEA. In our democracy people have to have confidence in their Government. They have to believe that what Government is going to do is the right thing to do. Therefore, when we have the situations that have arisen in the past couple of years, it erodes that confidence. It makes it more difficult to support the very positive programs, the healthy peaches in this bushel, to reach these kids, such as is happening in Canton, Ohio and in the 16th district, and in many communities in this country.

So I think that what we need to address here is how to ensure that all of the American people will have confidence in what the National Endowment for the Arts does to uplift the cultural dimensions of this great Nation. The chairman said at the outset that none of us countenance obscene works of art; none of us want to see these types of things funded. Because if it does happen, it erodes that very precious and fragile confidence that's so vital to the continued support of this program or any program in Government.

APPROPRIATIONS LANGUAGE

We tried to address that, and I think we did rather well, in the conference last year. I want to quote directly from the law. I think this has been overlooked far too often in this debate. This is what is in the law today—this was the law signed by the President of the United States on October 23, 1989, and I quote directly from the law: "None of the funds authorized to be appropriated for the National Endowment for the Arts or the National Endowment for the Humanities may be used to promote, disseminate, or produce materials which in the judgment of the National Endowment for the Arts or National Endowment for the Humanities may be considered obscene, including but not limited to depictions of sadomasochism, homoeroticism,"—they didn't teach that in my high school—"the sexual exploitation of children——

Mr. YATES. You were a teacher, weren't you? [Laughter.]

Mr. REGULA. I didn't, either, believe me—"Or individuals engaged in sex acts, and which, when taken as a whole, do not have serious literary, artistic, political, or scientific value." That's strong language, stronger than the Helms language, and it makes it clear that there are criteria. It makes it clear that there is an enforcement mechanism in reading the additional language.

I think it reflects the fact that the Members of the conference, both House and Senate, wanted to address this problem to ensure that the confidence of all Americans could be well placed in the National Endowment for the Arts and the Humanities. We included both and made both subject to this language, because both are part of the cultural development of this Nation, and we wanted to ensure that it was a healthy development, that it was a development that would appeal to every American, so that the support that we need, the confidence that we need in the continued program that will support the symphonies, support the ballets, will touch the lives particularly of young people and give them a better understanding of their cultural heritage in the arts and humanities—that that can continue.

Mr. Chairman, I say to you that we need to work hard to protect that fragile thing called public confidence in what your agency does, and certainly I, as one member of the committee, want to continue this language, perhaps make it even a little bit stronger, to ensure that this confidence will continue on the part of all Americans and that the children in districts across this Nation will have a chance to hear an ensemble, will have a chance to view a beautiful landscape, will have a chance to get a better understanding of what is the priceless asset of each.

Thank you, Mr. Chairman.

Mr. YATES. Thank you, Mr. Regula.

NO EROSION OF CONFIDENCE

If I can comment on the bad peach for a moment and the erosion of confidence, my own feeling is there's been no great erosion of confidence. I know your experience may have been different. My experience has been that which I have stated before; namely, that out of the literally millions of photographs, you have 18 or 20 con-

troversial ones. The point is that the people in the country just don't know what the Endowment has done.

Did you want to say something?

Mr. REGULA. Well, if you'll yield, Mr. Chairman——

Mr. YATES. I yield.

Mr. REGULA. I think to make sure that people will be listening to all those positive things——

Mr. YATES. Yes.

Mr. REGULA [continuing]. You have to avoid that bad peach. I think——

Mr. YATES. Well, but that's the point, Ralph. I don't know of any agency in Government that has as few bad peaches as NEA has. Compare NEA with what's happened in the other agencies of Government. Take a look at what's happening in the savings and loan controversy where the taxpayers are being charged for the mistakes that have been made. They are being charged hundreds of millions of dollars.

The Stealth bomber originally estimated to cost $75 million per plane, is now costing $500 million a plane. Compare those things. Why aren't those who are harrying Mr. Frohnmayer and the NEA going after the savings and loans and going after the Department of Defense? Are they trying to close down the Federal Deposit Insurance Corporation? Are they trying to close down the Department of Defense because of mistakes that have been made? These are baskets of bad peaches, you know, by comparison. [Laughter.]

Mr. REGULA. If you will yield—the Congress did respond on Defense, maybe not perfectly but, if you recall, we had a major Defense procurement bill in response to the very things that you have outlined. I think that, again, it's incumbent upon us to respond to this problem. That's why I, along with some of the others, drafted this language for last year's conference report and feel that we have to maintain strong language, because you make the case very well that confidence in any agency is an essential part of our system of government.

Mr. YATES. I think this agency should have all of our confidence, Ralph, because——

Mr. REGULA. We want it to.

Mr. YATES [continuing]. You have—how many bad peaches have you got? What you're doing is——

Mr. REGULA. Well, that all depends on who's counting.

Mr. YATES [continuing]. You're blowing up these bad peaches into the size of watermelons, you know. I don't know that that can be called a proper metaphor, but at any rate I'm going to put into the record at this point a list of the grants that have been made by NEA since it was established in 1965, to show just what this agency has done in the fields of every artistic discipline, not just the limited seven photographs or eight photographs of Mapplethorpe or one of Serrano or of whatever else comes along.

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

April 12, 1990

The Honorable Sidney Yates
U.S. House of Representatives
Washington, DC 20515

Dear Congressman:

At your request, we have prepared a breakdown of grants by category over the history of the agency. A list is enclosed, but I feel some explanation is in order as to its contents.

This breakdown can best be described as our most accurate guess. Beginning in 1982, we put this data into our computer system. Before that year, the information can only be found by examining annual reports from 1971 through 1981 (before 1971, there was no annual report, only a five year report at the end of 1970). Over the years, grants were made to various types of projects or institutions under several different categories the agency used; for instance, opera grants were made through the Music Program until the Opera-Musical Theater Program was established. In short, a great deal of detective work had to be done to sort the information. We are having an intern prepare a more accurate report this summer. With this caveat in mind, however, I am confident that the attached report will give you a good idea of the number of grants and the dollar amount in each of the existing categories.

I am also enclosing a copy of some recent success stories. This is also a work in progress that we hope on completing soon. As you may imagine, the staff has been under a tremendous workload for the past year, dealing with the ongoing crises as well as the increased application load. We are making every attempt to provide you with the information you request as quickly and accurately as possible.

I hope this information is helpful.

Sincerely,

John E. Frohnmayer
Chairman

JEF/kd

NIS9X2 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1980 - 89
(Dollars in thousands)

DANCE

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Choreographers Fellowships | 61 | 209 | 72 | 320 | 91 | 444 | 104 | 422 | 119 | 763 | 107 | 678 | 90 | 636 | 110 | 778 | 97 | 814 | 85 | 814 |
| Dance Company Grants | 157 | 1,941 | 179 | 2,974 | 236 | 6,786 | 329 | 7,426 | 113 | 5,920 | 108 | 5,757 | 120 | 5,788 | 99 | 5,432 | 106 | 5,481 | 120 | 6,035 |
| Dance/Film/Video | 15 | 257 | 25 | 210 | 18 | 193 | 29 | 195 | 42 | 259 | 24 | 302 | 16 | 305 | 9 | 200 | 13 | 212 | 16 | 280 |
| General Services to the Field | 12 | 946 | 18 | 415 | 34 | 499 | 39 | 480 | 41 | 627 | 45 | 623 | 44 | 557 | 49 | 548 | 44 | 575 | 48 | 631 |
| Grants to Presenters | 54 | 3,893 | 45 | 477 | 35 | 536 | 46 | 583 | 66 | 937 | 68 | 948 | 67 | 919 | 72 | 909 | 66 | 992 | 76 | 1,049 |
| Special Projects | 12 | 111 | 57 | 4,651 | ... | ... | ... | ... | 11 | 611 | 14 | 694 | 17 | 759 | 24 | 1,257 | 25 | 1,078 | 13 | 785 |
| (Discontinued Categories) | | | 2 | 75 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 311 | 7,357 | 398 | 9,122 | 414 | 8,458 | 547 | 9,106 | 390 | 9,117 | 366 | 9,003 | 354 | 8,964 | 363 | 9,124 | 353 | 9,152 | 358 | 9,514 |

DESIGN ARTS

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Design Fellowships | 84 | 630 | 85 | 3,603 | 69 | 627 | 62 | 718 | 68 | 594 | 63 | 591 | 38 | 617 | 7 | 191 | 7 | 195 | 15 | 334 |
| Design Projects | 145 | 2,506 | 186 | 3,865 | 201 | 4,011 | 151 | 3,368 | 121 | 3,816 | 137 | 3,780 | 127 | 3,498 | 170 | 4,105 | 135 | 3,965 | 108 | 3,358 |
| Communication/Grants | 80 | 1,137 | 65 | 1,126 | 99 | 1,817 | 66 | 1,016 | 29 | 743 | 49 | 1,200 | 48 | 1,098 | ... | ... | ... | ... | ... | ... |
| Communication/Leadership | | | | | 7 | 7 | 2 | 71 | 26 | 722 | 3 | 70 | 3 | 71 | ... | ... | ... | ... | ... | ... |
| Demonstration/Grants | 43 | 809 | 86 | 1,852 | 78 | 1,399 | 45 | 1,120 | 23 | 517 | 42 | 898 | 31 | 678 | ... | ... | ... | ... | ... | ... |
| Demonstration/Leadership | | | | | 2 | 2 | 1 | 25 | 14 | 577 | 12 | 546 | 9 | 387 | ... | ... | ... | ... | ... | ... |
| Excellence/Grants | 18 | 384 | 22 | 775 | 11 | 532 | 1 | 10 | 1 | 15 | 1 | 45 | ... | ... | ... | ... | ... | ... | ... | ... |
| Excellence/Leadership | | | | | 1 | 23 | 15 | 694 | 12 | 794 | 18 | 677 | 21 | 907 | ... | ... | ... | ... | ... | ... |
| Exploration/Research | 7 | 176 | 15 | 294 | 12 | 280 | 21 | 432 | 16 | 448 | 12 | 352 | 15 | 438 | ... | ... | ... | ... | ... | ... |
| Design Advancement | | | | | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | 159 | 3,194 | 120 | 2,844 | 95 | 2,634 |
| Design Initiatives | | | | | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | 11 | 911 | 15 | 1,119 | 13 | 924 |
| Design Grants to SAAs/RAOs | | | | | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | 3 | 45 | 6 | 116 | 5 | 122 |
| Services to the Field | 73 | 483 | 36 | 960 | ... | ... | 4 | 164 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| (Discontinued Categories) | | | 1 | 200 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 252 | 3,619 | 308 | 8,608 | 270 | 4,638 | 217 | 4,250 | 169 | 4,410 | 180 | 4,371 | 165 | 3,914 | 180 | 4,341 | 148 | 4,276 | 128 | 4,014 |

(Detail found in FY 86 Cat Lists)

H199X2 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1980 - 89
(Dollars in thousands)

EXPANSION ARTS

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| City Arts | 15 | 751 | 15 | 434 | 15 | 910 | 9 | 315 | 9 | 355 | 8 | 355 | ... | ... | ... | ... | ... | ... | ... | ... |
| Expansion Arts Organizations | 428 | 4,473 | 458 | 4,937 | 438 | 5,333 | 326 | 6,642 | 304 | 5,953 | 366 | 5,471 | 374 | 5,251 | 401 | 5,386 | 388 | 5,222 | 300 | 4,747 |
| Services to the Field | 66 | 1,640 | 64 | 1,298 | 32 | 935 | 26 | 685 | 29 | 554 | 20 | 502 | 12 | 587 | 25 | 426 | 18 | 600 | 21 | 600 |
| Special Projects | 77 | 479 | 64 | 487 | ... | ... | ... | ... | ... | ... | 13 | 626 | 9 | 800 | 19 | 916 | 25 | 1,048 | 33 | 1,242 |
| (Discontinued Categories) | 53 | 606 | 96 | 1,580 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 639 | 7,949 | 697 | 8,736 | 485 | 7,178 | 361 | 7,442 | 342 | 6,862 | 407 | 6,954 | 395 | 6,638 | 445 | 6,728 | 431 | 6,670 | 354 | 6,389 |

FOLK ARTS

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Folk Arts Organizations | 175 | 2,215 | 217 | 3,043 | 167 | 2,439 | 188 | 2,675 | 177 | 2,567 | 158 | 2,672 | 150 | 2,616 | 158 | 2,525 | 150 | 2,596 | 146 | 2,534 |
| Nat'l Heritage Fellowships | | | | | 15 | 75 | 17 | 90 | 17 | 85 | 11 | 55 | 12 | 60 | 13 | 65 | 12 | 60 | 13 | 65 |
| State Appren. Programs | 28 | 55 | 32 | 61 | ... | ... | ... | ... | 12 | 268 | 15 | 351 | 13 | 297 | 19 | 408 | 22 | 473 | 24 | 536 |
| (Discontinued Categories) | | | | | 12 | 22 | 23 | 40 | 29 | 79 | 24 | 50 | 34 | 79 | ... | ... | ... | ... | ... | ... |
| TOTAL | 203 | 2,270 | 249 | 3,106 | 196 | 2,536 | 228 | 2,805 | 235 | 2,999 | 208 | 3,128 | 209 | 3,053 | 190 | 2,998 | 184 | 3,129 | 183 | 3,135 |

KI89K2 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1980 - 89
(Dollars in thousands)

INTER-ARTS

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Artists Communities | 24 | 459 | 13 | 359 | 14 | 300 | 10 | 173 | 14 | 196 | 15 | 208 | 13 | 200 | 12 | 197 | 13 | 229 | 14 | 200 |
| Artists' Projects: New Forms | 28 | 1,139 | 24 | 325 | 61 | 703 | 57 | 820 | 96 | 1,326 | 75 | 1,386 | 84 | 1,141 | 68 | 1,103 | 66 | 1,178 | 73 | 950 |
| Presenting Organizations | 38 | 705 | 111 | 1,491 | 107 | 2,653 | 120 | 1,915 | 155 | 2,172 | 136 | 2,201 | 118 | 2,141 | 115 | 2,224 | 132 | 2,417 | 136 | 2,936 |
| Services to the Arts | 32 | 623 | 66 | 1,147 | 41 | 779 | 41 | 537 | 38 | 566 | 36 | 551 | 33 | 463 | 29 | 520 | 29 | 423 | 35 | 454 |
| (Discontinued Categories) | --- | --- | 54 | 910 | --- | --- | --- | --- | --- | --- | --- | --- | 17 * | 200 * | --- | --- | --- | --- | --- | --- |
| TOTAL | 122 | 2,926 | 268 | 4,233 | 223 | 4,435 | 228 | 3,444 | 303 | 4,260 | 262 | 4,346 | 265 | 4,144 | 224 | 4,044 | 240 | 4,248 | 258 | 4,540 |

* International

LITERATURE

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Audience Development | 154 | 1,179 | 169 | 1,249 | 182 | 1,080 | 101 | 824 | 81 | 690 | 67 | 596 | 57 | 526 | 60 | 539 | 44 | 505 | 56 | 628 |
| Fellowships | 147 | 1,470 | 135 | 1,507 | 103 | 1,244 | 114 | 1,508 | 126 | 1,641 | 111 | 2,190 | 105 | 2,184 | 107 | 2,260 | 115 | 2,392 | 111 | 2,292 |
| Literary Publishing | 130 | 1,193 | 114 | 1,279 | 126 | 1,524 | 127 | 1,351 | 124 | 1,325 | 102 | 1,453 | 95 | 1,222 | 112 | 1,504 | 96 | 1,341 | 91 | 1,350 |
| Professional Development | 16 | 885 | 21 | 793 | 16 | 488 | 18 | 643 | 14 | 675 | 15 | 645 | 11 | 585 | 13 | 615 | 10 | 592 | 10 | 520 |
| Special Projects | --- | --- | 1 | 10 | --- | --- | --- | --- | 1 | 55 | 3 | 240 | 3 | 205 | 3 | 110 | 4 | 203 | 15 | 271 |
| (Discontinued Categories) | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| TOTAL | 447 | 4,727 | 440 | 4,838 | 427 | 4,336 | 360 | 4,325 | 346 | 4,446 | 298 | 5,125 | 271 | 4,722 | 295 | 5,028 | 269 | 5,033 | 283 | 5,061 |

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1980 - 89
(Dollars in thousands)

MEDIA ARTS

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| American Film Institute | 4 | 2,900 | 3 | 3,031 | 3 | 2,600 | 4 | 2,730 | 3 | 2,460 | 4 | 2,779 | 3 | 2,350 | 5 | 3,000 | 4 | 2,700 | 4 | 2,425 |
| General Grant | 1 | 1,800 | 1 | 1,850 | 1 | 1,700 | 1 | 1,600 | 1 | 1,540 | 1 | 1,600 | 1 | 1,450 | 1 | 1,500 | 1 | 1,500 | 1 | 1,500 |
| Independent Filmmakers | 1 | 450 | 1 | 450 | 1 | 400 | 1 | 400 | 1 | 400 | 2 | 779 | 1 | 400 | 1 | 400 | 1 | 400 | 1 | 400 |
| Preservation | 2 | 650 | 1 | 731 | 1 | 500 | 2 | 730 | 1 | 520 | 1 | 400 | 1 | 500 | 3 | 1,100 | 2 | 800 | 2 | 525 |
| Film/Video Art | 34 | 253 | 42 | 371 | 211 | 2,986 | 192 | 2,437 | 156 | 2,731 | 158 | 2,891 | 140 | 2,629 | 140 | 2,605 | 160 | 3,095 | 169 | 3,484 |
| Programming in the Arts | 76 | 2,485 | 80 | 6,494 | 37 | 4,117 | 27 | 3,276 | 33 | 3,584 | 27 | 3,700 | 37 | 6,627 | 42 | 6,700 | 44 | 6,645 | 44 | 6,470 |
| Radio | 76 | 2,485 | 80 | 6,494 | 14 | 308 | ? | 184 | 12 | 250 | 8 | 212 | 18 | 1,170 | 21 | 1,000 | 18 | 1,000 | 20 | 830 |
| Television | | | | | 23 | 3,809 | 20 | 3,092 | 21 | 3,334 | 19 | 3,488 | 19 | 5,456 | 21 | 5,700 | 26 | 5,645 | 24 | 5,640 |
| Radio Projects | 51 | 718 | 120 | 1,353 | 41 | 375 | 57 | 431 | 66 | 495 | 66 | 475 | 53 | 470 | 43 | 450 | 42 | 450 | 38 | 450 |
| Special Projects | 90 | 859 | 165 | 1,912 | ... | ... | 10 | 269 | 7 | 99 | 4 | 267 | 2 | 75 | 8 | 155 | 3 | 33 | 6 | 185 |
| (Discontinued Categories) | | | | | ... | ... | ... | ... | ... | ... | | | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 255 | 7,215 | 410 | 13,161 | 292 | 10,078 | 290 | 9,144 | 265 | 9,369 | 259 | 10,112 | 235 | 12,151 | 238 | 12,910 | 253 | 12,923 | 261 | 13,014 |

MUSEUMS

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Care of Collections | 87 | 1,366 | 141 | 2,475 | 194 | 3,837 | 189 | 3,200 | 244 | 4,058 | 124 | 2,610 | 130 | 2,468 | 124 | 2,238 | 125 | 2,015 | 126 | 2,160 |
| Museum Purchase Plan | 36 | 304 | 72 | 745 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | 53 | 575 | 60 | 700 |
| Professional Development | 56 | 728 | 45 | 596 | 47 | 482 | 87 | 657 | 72 | 677 | 75 | 639 | 40 | 419 | 73 | 778 | 64 | 762 | 43 | 540 |
| Special Exhibitions | 186 | 3,916 | 244 | 5,388 | 223 | 5,810 | 249 | 4,911 | 272 | 5,942 | 319 | 5,801 | 234 * | 6,398 * | 185 | 5,131 | 226 | 6,041 | 209 | 5,634 |
| Special Projects | 61 | 1,262 | 90 | 1,327 | ... | ... | ... | ... | 3 | 105 | 3 | 37 | 3 | 45 | 4 | 152 | 3 | 57 | 2 | 72 |
| Utilization of Mem Resources | 37 | 1,017 | 52 | 1,033 | 72 | 1,327 | 77 | 1,240 | 80 | 1,507 | 122 | 2,798 | 104 | 2,307 | 113 | 3,273 | 130 | 3,224 | 114 | 3,293 |
| (Discontinued Categories) | 69 | 1,253 | 107 | 1,671 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 532 | 9,846 | 751 | 13,235 | 536 | 11,456 | 602 | 10,008 | 671 | 12,290 | 643 | 11,885 | 511 | 11,636 | 499 | 11,572 | 601 | 12,674 | 554 | 12,399 |

* 2 rounds of grants
(deadline change)

NI99X2 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1980 - 89
(Dollars in thousands)

MUSIC

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Ensembles | 439 | 5,467 | 928 | 13,887 | 418 | 10,193 | 343 | 8,506 | 329 | 10,256 | 364 | 10,575 | 339 | 10,095 | 346 | 10,320 | 337 | 10,605 | 318 | 10,728 |
| Chamber/New Music/Jazz | 198 | 1,661 | 468 | 2,423 | 179 | 845 | 86 | 329 | 88 | 353 | 118 | 505 | 114 | 483 | 116 | 497 | 100 | 480 | 95 | 490 |
| Choruses | 66 | 357 | 102 | 487 | 82 | 473 | 86 | 398 | 76 | 449 | 65 | 442 | 56 | 450 | 57 | 450 | 55 | 450 | 35 | 505 |
| Consortium Comm/Comp Res | 21 | 183 | 200 | 1,031 | ... | ... | 9 | 160 | ... | ... | 19 | 312 | 10 | 198 | 12 | 200 | 5 | 225 | 4 | 225 |
| Orchestras | 154 | 3,266 | 158 | 9,946 | 157 | 8,875 | 162 | 7,619 | 165 | 9,454 | 162 | 9,316 | 159 | 8,964 | 161 | 9,173 | 177 | 9,450 | 184 | 9,508 |
| Fellowships | 158 | 433 | 87 | 474 | 237 | 1,814 | 147 | 882 | 210 | 1,317 | 91 | 766 | 95 | 682 | 89 | 860 | 133 | 889 | 106 | 875 |
| Presenters/Festivals | 15 | 223 | 35 | 425 | 45 | 786 | 318 | 1,851 | 301 | 2,108 | 285 | 2,368 | 283 | 2,363 | 258 | 2,222 | 262 | 2,194 | 215 | 2,353 |
| Training/Recording/Centers | 16 | 453 | 68 | 1,082 | 54 | 984 | 109 | 1,701 | 114 | 1,388 | 119 | 1,602 | 121 | 1,403 | 129 | 1,792 | 121 | 1,815 | 118 | 1,668 |
| (Discontinued Categories) | 1 | 10 | 9 | 316 | 50 | 318 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 629 | 6,586 | 1,127 | 16,184 | 804 | 14,095 | 917 | 12,940 | 954 | 15,069 | 859 | 15,311 | 838 | 14,543 | 822 | 15,193 | 853 | 15,503 | 757 | 15,624 |

OPERA-MUSICAL THEATER

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| New American Works: Individuals | | | | | 5 | 49 | 5 | 50 | 11 | 150 | 12 | 100 | 10 | 112 | 6 | 82 | 5 | 100 | 5 | 95 |
| New American Works: Orgs | 16 | 377 | 20 | 403 | 18 | 262 | 23 | 356 | 40 | 518 | 33 | 519 | 30 | 493 | 41 | 640 | 50 | 795 | 37 | 768 |
| Professional Companies | 76 | 1,086 | 87 | 4,330 | 82 | 4,408 | 94 | 3,644 | 95 | 4,231 | 83 | 4,228 | 90 | 4,187 | 103 | 4,283 | 101 | 4,332 | 114 | 4,621 |
| Regional Training | | | | | 9 | 292 | 18 | 351 | 22 | 371 | 22 | 408 | 23 | 397 | 24 | 400 | 19 | 395 | 23 | 393 |
| Services to the Art | 4 | 143 | 14 | 610 | 10 | 542 | 11 | 480 | 11 | 570 | 14 | 544 | 14 | 399 | 17 | 460 | 15 | 455 | 14 | 469 |
| Special Projects | 17 | 344 | 13 | 224 | 6 | 88 | 9 | 175 | 18 | 210 | 9 | 154 | 13 | 205 | 17 | 292 | 12 | 165 | 11 | 172 |
| (Discontinued Categories) | 5 | 145 | 20 | 728 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 118 | 2,097 | 154 | 6,295 | 130 | 5,641 | 160 | 5,055 | 197 | 6,050 | 173 | 5,953 | 180 | 5,792 | 208 | 6,157 | 202 | 6,242 | 204 | 6,519 |

BIB9X2 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1980 - 89
(Dollars in thousands)

THEATER

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Artistic Advancement | 22 | 743 | 15 | 413 | | | 6 | 258 | 18 | 1,735 | 22 | 1,557 | 30 | 1,564 | 25 | 1,535 | 22 | 1,120 | 15 | 812 |
| National Resources | 22 | 858 | 39 | 1,233 | 18 | 884 | 30 | 907 | 33 | 1,166 | 30 | 1,304 | 28 | 1,066 | 31 | 1,262 | 34 | 1,265 | 37 | 1,420 |
| Professional Companies | 329 | 3,285 | 304 | 7,294 | 320 | 7,728 | 359 | 7,332 | 194 | 7,302 | 186 | 7,338 | 178 | 7,080 | 186 | 7,460 | 200 | 7,780 | 199 | 7,729 |
| Support to Individuals | 10 | 164 | 29 | 401 | 35 | 374 | 36 | 386 | 8 | 100 | 31 | 442 | 23 | 475 | 27 | 507 | 32 | 525 | 37 | 771 |
| (Discontinued Categories) | 3 | 240 | 35 | 1,509 | 29 | 650 | 40 | 658 | 26 | 395 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 386 | 5,292 | 422 | 10,850 | 402 | 9,636 | 471 | 9,541 | 279 | 10,698 | 269 | 10,641 | 259 | 10,185 | 269 | 10,764 | 288 | 10,690 | 288 | 10,733 |

VISUAL ARTS

| | FY 80 | | FY 81 | | FY 82 | | FY 83 | | FY 84 | | FY 85 | | FY 86 | | FY 87 | | FY 88 | | FY 89 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Art in Public Places | 41 | 891 | 40 | 949 | 21 | 482 | 26 | 488 | 20 | 485 | 24 | 497 | 23 | 460 | 24 | 418 | 22 | 395 | 17 | 400 |
| Special Projects | 22 | 107 | 22 | 217 | 9 | 375 | 24 | 633 | 20 | 465 | 13 | 403 | 17 | 488 | 29 | 814 | 30 | 579 | 8 | 200 |
| V/A Fellowships/National | 423 | 2,964 | 304 | 2,730 | 337 | 3,425 | 218 | 2,320 | 290 | 3,124 | 259 | 2,930 | 233 | 2,265 | 251 | 2,325 | 252 | 2,170 | 298 | 2,660 |
| V/A Fellowships/Regional | | | | | ... | ... | ... | ... | ... | ... | ... | ... | 4 | 270 | 5 | 410 | 5 | 655 | 6 | 630 |
| V/A Forums | 28 | 243 | 31 | 123 | 91 | 485 | 85 | 477 | 90 | 540 | 64 | 419 | 57 | 375 | 52 | 398 | 57 | 385 | 51 | 375 |
| V/A Organizations | 300 | 1,808 | 271 | 1,096 | 149 | 1,760 | 132 | 1,837 | 131 | 1,939 | 144 | 1,952 | 129 | 1,875 | 115 | 1,860 | 105 | 1,793 | 121 | 1,645 |
| (Discontinued Categories) | 206 | 1,237 | 207 | 1,738 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 1,020 | 7,252 | 875 | 6,853 | 607 | 6,527 | 485 | 5,755 | 551 | 6,553 | 504 | 6,201 | 463 | 5,732 | 476 | 6,224 | 471 | 5,977 | 501 | 6,110 |
| Subtotal - Arts Programs | 4382 | 57290 | 5348 | 91984 | 4248 | 77558 | 4264 | 73808 | 4031 | 79833 | 3785 | 81144 | 3634 | 79839 | 3710 | 83512 | 3692 | 83843 | 3575 | 84652 |
| Subtotal - Partnership Programs | | | | | 306 | 43116 | 308 | 47461 | 347 | 56118 | | | 332 | 52878 | 333 | 55097 | 335 | 55076 | 475 | 54598 |
| Subtotal - Programming | 4382 | 57290 | 5348 | 91984 | 4554 | 120674 | 4572 | 121269 | 4378 | 135951 | 3785 | 81144 | 3966 | 132717 | 4043 | 138609 | 4027 | 138919 | 4050 | 139250 |

NISBX2 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 80 - 89
(Dollars in thousands)

ARTS IN EDUCATION

| | FY 1980 | | FY 1981 | | FY 1982 | | FY 1983 | | FY 1984 | | FY 1985 | | FY 1986 | | FY 1987 | | FY 1988 | | FY 1989 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Arts in Schools Basic Ed Grants | 63 | 4,453 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | 21 | 1,000 | 13 | 1,012 |
| State AIE Grants (Residencies) | ... | ... | 56 | 4,402 | 56 | 4,099 | 54 | 4,069 | 56 | 4,378 | 55 | 4,399 | 54 | 4,060 | 55 | 4,099 | 55 | 3,350 | 56 | 3,450 |
| Special Projects | ... | ... | 8 | 148 | 45 | 724 | 51 | 632 | 59 | 819 | 64 | 1,137 | 58 * | 1,128 * | 49 | 1,295 | 26 | 1,200 | 42 | 1,193 |
| (Discontinued Categories) | 23 | 853 | 32 | 751 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 86 | 5,306 | 96 | 5,301 | 101 | 4,823 | 105 | 4,701 | 115 | 5,197 | 119 | 5,537 | 112 | 5,187 | 104 | 5,394 | 102 | 5,550 | 111 | 5,654 |

* Includes Education Program

LOCALS PROGRAM

| | FY 1980 | | FY 1981 | | FY 1982 | | FY 1983 | | FY 1984 | | FY 1985 | | FY 1986 | | FY 1987 | | FY 1988 | | FY 1989 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Local Govt Incentive Grants | ... | ... | ... | ... | ... | ... | ... | ... | 11 | 2,000 | 8 | 2,000 | 12 | 2,000 | 12 | 2,000 | 10 | 1,904 | 10 | 1,825 |
| Local Arts Agency Development | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | 3 | 256 | 5 | 204 | 10 | 255 | 19 | 456 | 35 | 782 |
| TOTAL | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 11 | 2,000 | 11 | 2,256 | 17 | 2,204 | 22 | 2,255 | 29 | 2,360 | 45 | 2,607 |

STATES PROGRAM

| | FY 1980 | | FY 1981 | | FY 1982 | | FY 1983 | | FY 1984 | | FY 1985 | | FY 1986 | | FY 1987 | | FY 1988 | | FY 1989 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Basic State Grants | 56 | 15,125 | 56 | 19,529 | 57 | 18,058 | 56 | 17,994 | 56 | 20,857 | 56 | 20,858 | 56 | 20,186 | 56 | 21,018 | 56 | 21,188 | 62 | 21,498 |
| Regional Arts Programming | 10 | 2,767 | 10 | 3,256 | 9 | 2,638 | 8 | 2,574 | 8 | 2,973 | 11 | 3,117 | 7 | 2,995 | 7 | 3,132 | 8 | 3,246 | 14 | 3,222 |
| Special Projects | 56 | 4,200 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | 4 | 299 | 4 | 142 | 7 | 148 | 21 | 465 |
| State Support Services | 3 | 30 | 2 | 289 | 10 | 641 | 7 | 574 | 10 | 622 | 6 | 397 | 3 | 300 | 2 | 300 | 2 | 325 | 4 | 361 |
| (Discontinued Categories) | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 125 | 22,122 | 68 | 23,074 | 76 | 21,337 | 71 | 21,142 | 74 | 24,452 | 73 | 24,372 | 70 | 23,779 | 69 | 24,592 | 73 | 24,907 | 101 | 25,547 |

NISBX2 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 80 - 89
(Dollars in thousands)

ADVANCEMENT

| | FY 1980 | | FY 1981 | | FY 1982 | | FY 1983 | | FY 1984 | | FY 1985 | | FY 1986 | | FY 1987 | | FY 1988 | | FY 1989 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Advancement | | | 14 | 1,250 | 10 | 950 | 29 | 1,645 | 37 | 2,458 | 37 | 2,244 | * | 1,494 | * | 1,856 | * | 1,589 | 53 | 1,320 |
| TOTAL | 0 | 0 | 14 | 1,250 | 10 | 950 | 29 | 1,645 | 37 | 2,458 | 37 | 2,244 | * | 1,494 | * | 1,856 | * | 1,589 | 53 | 1,320 |

CHALLENGE

| | FY 1980 | | FY 1981 | | FY 1982 | | FY 1983 | | FY 1984 | | FY 1985 | | FY 1986 | | FY 1987 | | FY 1988 | | FY 1989 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Challenge | 122 | 25,422 | 100 | 16,244 | 53 | 14,400 | 35 | 18,400 | 47 | 21,000 | 50 | 20,580 | 63 | 19,577 | 63 | 20,000 | 56 | 19,670 | 93 | 18,470 |
| TOTAL | 122 | 25,422 | 100 | 16,244 | 53 | 14,400 | 35 | 18,400 | 47 | 21,000 | 50 | 20,580 | 63 | 19,577 | 63 | 20,000 | 56 | 19,670 | 93 | 18,470 |

* Awards were amendments to grants made in prior years, therefore no additional grants are shown.

NIS8X2 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 80 - 89
(Dollars in thousands)

POLICY, PLANNING, AND RESEARCH

| | FY 1980 | | FY 1981 | | FY 1982 | | FY 1983 | | FY 1984 | | FY 1985 | | FY 1986 | | FY 1987 | | FY 1988 | | FY 1989 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Arts Management Fellows | ___ | ___ | ___ | ___ | 37 | 113 | 29 | 107 | 34 | 131 | 43 | 158 | 45 | 175 | 47 | 180 | 47 | 175 | 46 | 200 |
| International | ___ | ___ | ___ | ___ | 7 | 133 | 7 | 54 | 7 | 178 | 13 | 173 | ** | ** | 17 | 265 | 17 | 325 | 19 | 259 |
| Research | ___ | ___ | ___ | ___ | 8 | 339 | 21 | 705 | 6 | 539 | 6 | 593 | 27 | 506 | 6 | 501 | 6 | 470 | 2 | 471 |
| Special Constituencies | ___ | ___ | ___ | ___ | 2 | 36 | 4 | 48 | 4 | 43 | 6 | 51 | 5 | 51 | 5 | 55 | 5 | 30 | 5 | 70 |
| Special Projects | ___ | ___ | ___ | ___ | ... | ... | ... | ... | 12 | 120 | 15 | 65 | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 0 | 0 | 0 | 0 | 54 | 621 | 61 | 914 | 63 | 1,011 | 83 | 1,040 | 77 | 732 | 75 | 1,000 | 75 | 1,000 | 72 | 1,000 |

** See Inter-Arts: 17 awards for Intl activities totaling $200

[Cong Req is wrong; see ANF book for corrected #'s]

REGIONAL REPRESENTATIVES

| | FY 1980 | | FY 1981 | | FY 1982 | | FY 1983 | | FY 1984 | | FY 1985 | | FY 1986 | | FY 1987 | | FY 1988 | | FY 1989 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Regional Representatives | ___ | ___ | ___ | ___ | 12 | 985 | 7 | 659 | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |
| TOTAL | 0 | 0 | 0 | 0 | 12 | 985 | 7 | 659 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

H189U 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1971 - 79
(Dollars in thousands)

DANCE

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Choreographers Fellowships | 16 | 146 | 43 | 159 | 103 | 268 | 32 | 272 | 74 | 317 | 171 | 956 | 106 | 1,122 | 61 | 875 | 145 | 1,591 |
| Dance Company Grants | 9 | 127 | 23 | 140 | 19 | 314 | 36 | 745 | 83 | 2,138 | 72 | 3,609 | 73 | 3,877 | 55 | 3,508 | 97 | 4,773 |
| Dance/Film/Video | — | — | — | — | — | — | 6 | 162 | 4 | 50 | 11 | 264 | 29 | 248 | 11 | 120 | 24 | 314 |
| General Services to the Field | — | — | 17 | 709 | 19 | 868 | 23 | 563 | 32 | 581 | 45 | 853 | 30 | 754 | 50 | 684 | 57 | 906 |
| Grants to Presenters | 2 | 247 | 30 | 808 | 21 | 450 | 75 | 2,016 | 59 | 2,393 | 22 | 669 | 26 | 417 | 25 | 445 | — | — |
| Special Projects | 10 | 693 | 4 | 336 | 38 | 606 | 20 | 162 | 19 | 406 | 22 | 457 | 28 | 197 | 33 | 219 | 38 | 329 |
| (Discontinued Categories) | 3 | 38 | 7 | 115 | 21 | 252 | 2 | 22 | 33 | 244 | 38 | 158 | 31 | 268 | 1 | 10 | — | — |
| TOTAL | 36 | 1,251 | 124 | 2,267 | 221 | 2,758 | 194 | 3,942 | 304 | 6,129 | 381 | 6,966 | 321 | 6,883 | 236 | 5,861 | 361 | 7,913 |

DESIGN ARTS

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Design Fellowships | — | — | 38 | 29 | 39 | 39 | — | — | — | — | — | — | — | — | 53 | 497 | 58 | 480 |
| Design Projects | 0 | 0 | 40 | 436 | 23 | 452 | 180 | 3637 | 111 | 1612 | 183 | 2478 | 181 | 2176 | 205 | 3062 | 170 | 3279 |
| Communication/Grants | — | — | — | — | — | — | — | — | — | — | — | — | — | — | 60 | 967 | 53 | 1,199 |
| Communication/Leadership | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — |
| Demonstration/Grants | — | — | — | — | — | — | — | — | 7 | 130 | — | — | — | — | 54 | 640 | 63 | 674 |
| Demonstration/Leadership | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — |
| Excellence/Grants | — | — | — | — | 5 | 254 | 16 | 379 | 18 | 392 | 18 | 628 | 20 | 414 | 29 | 482 | 16 | 383 |
| Excellence/Leadership | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — |
| Exploration/Research | — | — | 40 | 436 | 18 | 198 | 25 | 269 | 39 | 516 | 51 | 527 | 52 | 552 | — | — | — | — |
| Design Advancement | — | — | — | — | — | — | 8 | 90 | — | — | 42 | 524 | 49 | 598 | — | — | — | — |
| Design Initiatives | — | — | — | — | — | — | 131 | 2,899 | 47 | 574 | 72 | 799 | 60 | 612 | 62 | 973 | 38 | 1,025 |
| Design Grants to SAAs/RAOs | — | — | — | — | 24 | 622 | — | — | 28 | 563 | 20 | 513 | 24 | 414 | — | — | — | — |
| Services to the Field | — | — | 13 | 193 | 6 | 92 | 32 | 531 | 9 | 144 | 2 | 45 | 6 | 82 | 22 | 416 | 31 | 565 |
| (Discontinued Categories) | 26 | 179 | 9 | 127 | 16 | 314 | 2 | 34 | 5 | 331 | 52 | 832 | 68 | 914 | — | — | — | — |
| TOTAL | 26 | 179 | 100 | 785 | 108 | 1,563 | 214 | 4,202 | 153 | 2,650 | 257 | 3,868 | 279 | 3,586 | 280 | 3,975 | 259 | 4,324 |

HISPW 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1971 - 79
(Dollars in thousands)

EXPANSION ARTS

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| City Arts | | | 2 | 50 | 8 | 148 | 9 | 203 | 26 | 492 | 10 | 233 | 29 | 496 | 56 | 1,476 | 76 | 2,023 |
| Expansion Arts Organizations | 19 | 308 | 8 | 225 | 121 | 1,682 | 151 | 1,863 | 132 | 1,842 | 322 | 3,545 | 344 | 3,659 | 399 | 4,144 | 403 | 4,407 |
| Services to the Field | | | 35 | 527 | 38 | 441 | 73 | 91 | 222 | 2,549 | 137 | 1,810 | 101 | 759 | 85 | 583 | 77 | 500 |
| Special Projects | | | 12 | 183 | 35 | 242 | 13 | 393 | 18 | 180 | 20 | 202 | 40 | 440 | 56 | 490 | 38 | 425 |
| (Discontinued Categories) | | | 25 | 152 | 1 | 13 | 69 | 739 | 82 | 633 | 26 | 521 | 33 | 856 | 19 | 307 | 23 | 769 |
| TOTAL | 19 | 308 | 82 | 1,137 | 203 | 2,526 | 315 | 3,289 | 480 | 5,696 | 515 | 6,311 | 547 | 6,210 | 613 | 7,200 | 617 | 8,124 |

FOLK ARTS

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Folk Arts Organizations | | | | | | | | | 27 | 497 | 84 | 1,153 | 93 | 1,207 | 164 | 1,533 | 204 | 2,376 |
| Nat'l Heritage Fellowships | | | | | | | | | | | | | | | | | 6 | 36 |
| State Appren. Programs | | | | | | | | | | | | | | | | | 18 | 31 |
| (Discontinued Categories) | | | | | | | | | | | | | | | | | | |
| TOTAL | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 27 | 497 | 84 | 1,153 | 93 | 1,207 | 164 | 1,533 | 228 | 2,443 |

HISPU 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1971 - 79
(Dollars in thousands)

INTER-ARTS

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Artists Communities | | | | | | | | | | | | | | | | | | |
| Artists' Projects: New Forms | | | | | | | | | 17 | 359 | | | 77 | 2,388 | 126 | 2,798 | 96 | 2,594 |
| Presenting Organizations | | | | | | | 19 | 426 | 49 | 1,169 | 53 | 2,029 | 22 | 420 | 22 | 340 | 20 | 354 |
| Services to the Arts | | | | | | | | | 41 | 1,753 | 48 | 1,051 | 15 | 717 | 15 | 398 | | |
| (Discontinued Categories) | | | | | | | | | | | | | | | | | | |
| TOTAL | 0 | 0 | 0 | 0 | 0 | 0 | 19 | 426 | 107 | 3,281 | 101 | 3,080 | 114 | 3,525 | 163 | 3,536 | 116 | 2,948 |

LITERATURE

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Audience Development | 5 | 21 | | | 3 | 28 | 7 | 197 | 26 | 383 | 27 | 165 | 19 | 405 | 36 | 1,295 | 27 | 483 |
| Fellowships | 1 | 6 | 39 | 195 | 60 | 300 | 94 | 470 | 61 | 305 | 165 | 990 | 88 | 660 | 130 | 975 | 127 | 1,270 |
| Literary Publishing | 5 | 25 | 1 | 5 | 1 | 5 | | | 70 | 266 | 110 | 345 | 178 | 1,070 | 176 | 1,231 | 130 | 1,125 |
| Professional Development | 5 | 149 | 5 | 269 | 6 | 151 | 8 | 279 | 7 | 429 | 21 | 692 | 78 | 391 | 97 | 460 | 95 | 361 |
| Special Projects | | | | | 1 | 250 | 2 | 403 | 1 | 300 | 2 | 436 | 1 | 200 | 1 | 40 | | |
| (Discontinued Categories) | 31 | 270 | 25 | 267 | 9 | 42 | 7 | 45 | 9 | 64 | 7 | 47 | | | | | 38 | 664 |
| TOTAL | 47 | 471 | 70 | 736 | 80 | 776 | 118 | 1,394 | 174 | 1,747 | 332 | 2,675 | 364 | 2,726 | 440 | 4,001 | 409 | 3,903 |

NIS9U 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1971 - 79
(Dollars in thousands)

MEDIA ARTS

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| American Film Institute | 1 | 1,087 | 3 | 1,340 | 3 | 1,750 | 3 | 1,750 | 3 | 1,781 | 6 | 4,234 | 6 | 2,380 | 3 | 2,880 | 3 | 2,638 |
| General Grant | 1 | 1087 | 1 | 1000 | 3 | 1750 | 1 | 1100 | 1 | 1100 | 2 | 2428 | 2 | 1300 | 1 | 1800 | 1 | 1700 |
| Independent Filmmakers | | | 1 | 40 | | | 1 | 260 | 1 | 275 | 2 | 679 | 2 | 401 | 1 | 450 | 1 | 450 |
| Preservation | | | 1 | 300 | | | 1 | 390 | 1 | 406 | 2 | 1127 | 2 | 679 | 1 | 630 | 1 | 488 |
| Film/Video Art | | | | | | | | | | | 26 | 830 | 2 | 263 | 31 | 225 | 11 | 98 |
| Programming in the Arts | 6 | 103 | 14 | 235 | 26 | 367 | 34 | 1,756 | 58 | 1,899 | 76 | 4,867 | 61 | 1,298 | 50 | 1,992 | 32 | 2,065 |
| Radio | | | | | | | | | | | 26 | 398 | | | | | | |
| Television | 6 | 103 | 14 | 235 | 26 | 367 | 34 | 1706 | 58 | 1899 | 50 | 4469 | 61 | 1298 | 50 | 1992 | 32 | 2065 |
| Radio Projects | | | | | | | | | | | | | | | | | 20 | 235 |
| Special Projects | 24 | 530 | 25 | 258 | 8 | 240 | 8 | 240 | 13 | 187 | 73 | 856 | 56 | 695 | 50 | 808 | 48 | 1298 |
| (Discontinued Categories) | 6 | 56 | 11 | 146 | 65 | 977 | 75 | 977 | 115 | 1557 | 67 | 769 | 136 | 1424 | 119 | 1286 | 175 | 1566 |
| TOTAL | 37 | 1,776 | 53 | 1,979 | 102 | 3,334 | 120 | 4,673 | 189 | 5,424 | 222 | 10,726 | 259 | 5,797 | 222 | 6,966 | 278 | 7,802 |

MUSEUMS

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Care of Collections | 3 | 100 | 69 | 1,091 | 67 | 848 | 98 | 2,352 | 115 | 4,716 | 128 | 4,251 | 87 | 2,481 | 104 | 1,906 | 87 | 1,820 |
| Museum Purchase Plan | 9 | 90 | 57 | 500 | 47 | 405 | 77 | 835 | 56 | 655 | 43 | 550 | 53 | 620 | 55 | 690 | 58 | 830 |
| Professional Development | 6 | 182 | 48 | 282 | 41 | 876 | 51 | 910 | 66 | 728 | 86 | 1,670 | 41 | 861 | 103 | 2,125 | 137 | 2,379 |
| Special Exhibitions | 59 | 348 | 69 | 939 | 56 | 806 | 161 | 3,329 | 118 | 2,264 | 163 | 3,640 | 137 | 2,478 | 131 | 3,293 | 158 | 3,020 |
| Special Projects | 2 | 11 | 7 | 125 | 10 | 110 | 18 | 321 | 56 | 574 | 114 | 1,404 | 80 | 1,022 | 105 | 1,310 | 102 | 1,455 |
| Utilization of Mem Resources | | | 33 | 548 | 49 | 698 | 31 | 700 | 32 | 816 | 50 | 1,548 | 36 | 559 | 27 | 538 | 36 | 1,006 |
| (Discontinued Categories) | 24 | 196 | 48 | 663 | 78 | 872 | 64 | 604 | 63 | 983 | 29 | 488 | 53 | 758 | 31 | 575 | 18 | 463 |
| TOTAL | 103 | 927 | 331 | 4,148 | 348 | 4,615 | 500 | 9,051 | 506 | 10,736 | 613 | 13,551 | 487 | 8,779 | 556 | 10,437 | 596 | 10,973 |

H189W 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1971 - 79
(Dollars in thousands)

MUSIC

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Ensembles | 108 | 3,793 | 103 | 5,402 | 188 | 5,104 | 348 | 8,083 | 354 | 3,502 | 470 | 15,080 | 345 | 5,308 | 316 | 6,105 | 347 | 7,585 |
| Chamber/New Music/Jazz | 26 | 32 | | | 88 | 372 | 117 | 483 | 102 | 666 | 125 | 1012 | 111 | 743 | 93 | 1074 | 78 | 692 |
| Choruses | | | 8 | 48 | 12 | 72 | 10 | 79 | 5 | 140 | 4 | 70 | 6 | 45 | 4 | 70 | 5 | 72 |
| Consortium Comm/Comp Res | | | 5 | 47 | 22 | 72 | 108 | 357 | 137 | 416 | 149 | 400 | 112 | 470 | 98 | 529 | 140 | 525 |
| Orchestras | 82 | 3761 | 90 | 5307 | 66 | 4588 | 113 | 7173 | 110 | 2280 | 192 | 13598 | 118 | 4050 | 121 | 4432 | 126 | 6296 |
| Fellowships | 34 | 67 | | | 80 | 74 | 82 | 83 | 101 | 175 | 106 | 457 | 118 | 323 | 130 | 229 | 163 | 664 |
| Presenters/Festivals | 19 | 730 | | | 7 | 313 | 2 | 450 | 4 | 684 | 11 | 493 | 12 | 223 | 15 | 300 | 40 | 400 |
| Training/Recording/Centers | | | 19 | 568 | 11 | 787 | 16 | 797 | 17 | 898 | 19 | 1069 | 11 | 334 | 10 | 453 | 11 | 366 |
| (Discontinued Categories) | | | | | 14 | 643 | 41 | 1361 | 49 | 1527 | 25 | 1021 | 14 | 363 | 23 | 560 | 13 | 212 |
| TOTAL | 161 | 4,590 | 122 | 5,970 | 300 | 6,921 | 489 | 10,774 | 525 | 6,786 | 631 | 18,120 | 500 | 6,551 | 494 | 7,647 | 574 | 9,227 |

OPERA-MUSICAL THEATER

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| New American Works: Orgs | | | | | | | | | | | | | | | | | | |
| New American Works: Individuals | | | | | | | | | | | | | | | | | | |
| Professional Companies | 45 | 2,591 | 37 | 3,461 | 55 | 5,343 | 49 | 3,108 | 43 | 7,705 | 47 | 1,557 | 62 | 2,086 | 58 | 2,528 | | |
| Regional Training | | | | | | | | | | | | | | | | | | |
| Services to the Art | | | | | | | | | | | | | | | 18 | 204 | | |
| Special Projects | | | | | | | | | | | | | | | 9 | 275 | | |
| (Discontinued Categories) | | | | | | | | | | | | | | | 10 | 28 | | |
| TOTAL | 45 | 2,591 | 37 | 3,461 | 55 | 5,343 | 49 | 3,108 | 43 | 7,705 | 47 | 1,557 | 62 | 2,086 | 95 | 3,035 | 0 | 0 |

NIBSW 04/05/90

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 1971 - 79
(Dollars in thousands)

THEATER

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Artistic Advancement | 1 | 70 | | | 34 | 408 | 22 | 513 | 63 | 673 | 78 | 768 | 7 | 1140 | 16 | 586 | 23 | 631 |
| National Resources | 2 | 60 | 12 | 644 | 18 | 515 | 18 | 818 | 11 | 325 | 19 | 689 | 15 | 670 | 19 | 818 | 25 | 670 |
| Professional Companies | 64 | 1891 | 67 | 2053 | 44 | 2121 | 111 | 3469 | 80 | 5260 | 114 | 7901 | 91 | 3253 | 183 | 4324 | 190 | 5052 |
| Support to Individuals | | | | | | | | | | | | | | | | | 9 | 179 |
| (Discontinued Categories) | | | | | 9 | 292 | 8 | 157 | 7 | 184 | 7 | 205 | 9 | 302 | | | 1 | 20 |
| TOTAL | 67 | 2,021 | 79 | 2,697 | 105 | 3,336 | 159 | 4,957 | 161 | 6,362 | 218 | 9,564 | 122 | 5,365 | 218 | 5,728 | 248 | 6,552 |

VISUAL ARTS

| | FY 71 | | FY 72 | | FY 73 | | FY 74 | | FY 75 | | FY 76 | | FY 77 | | FY 78 | | FY 79 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Art in Public Places | 12 | 119 | 12 | 347 | 29 | 307 | 81 | 679 | 45 | 470 | 48 | 757 | 42 | 802 | 39 | 683 | 30 | 733 |
| Special Projects | | | | | 19 | 83 | 10 | 27 | 23 | 73 | 26 | 58 | 25 | 62 | 23 | 91 | 30 | 72 |
| V/A Fellowships/National | 43 | 197 | 10 | 30 | 151 | 694 | 164 | 920 | 283 | 1,248 | 307 | 1,344 | 221 | 1,355 | 325 | 2,009 | 257 | 1,663 |
| V/A Fellowships/Regional | | | | | | | | | | | | | | | | | | |
| V/A Forums | | | | | 24 | 148 | | | 2 | 35 | | | | | 10 | 94 | 13 | 107 |
| V/A Organizations | 40 | 231 | 48 | 186 | 31 | 190 | 21 | 129 | 64 | 263 | 87 | 404 | 62 | 442 | 58 | 430 | 63 | 480 |
| (Discontinued Categories) | 4 | 6 | 46 | 380 | 125 | 561 | 119 | 311 | 95 | 910 | 235 | 1,069 | 339 | 1,640 | 311 | 1,605 | 328 | 1,650 |
| TOTAL | 99 | 553 | 116 | 941 | 379 | 1,981 | 395 | 2,066 | 512 | 2,999 | 683 | 3,632 | 689 | 4,301 | 766 | 4,912 | 721 | 4,705 |

04/05/90 N188w

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 71 - 79
(Dollars in thousands)

ARTS IN EDUCATION

| | FY 1971 | | FY 1972 | | FY 1973 | | FY 1974 | | FY 1975 | | FY 1976 | | FY 1977 | | FY 1978 | | FY 1979 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Arts in Schools Basic Ed Grants | 28 | 427 | 103 | 1,418 | 157 | 2,211 | 215 | 3,082 | 220 | 3,686 | 65 | 3,968 | 64 | 4,108 | 58 | 4,139 | 56 | 4,233 |
| State AIE Grants (Residencies) | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — |
| Special Projects | — | — | — | — | — | — | — | — | — | — | — | — | 26 | 272 | 24 | 578 | 13 | 728 |
| (Discontinued Categories) | 3 | 145 | 20 | 333 | 21 | 319 | 31 | 494 | 55 | 1,068 | 50 | 1,070 | 20 | 271 | 24 | 360 | 25 | 679 |
| TOTAL | 31 | 572 | 123 | 1,751 | 178 | 2,530 | 246 | 3,576 | 275 | 4,754 | 115 | 5,038 | 110 | 4,651 | 106 | 5,077 | 94 | 5,640 |

LOCALS PROGRAM

| | FY 1971 | | FY 1972 | | FY 1973 | | FY 1974 | | FY 1975 | | FY 1976 | | FY 1977 | | FY 1978 | | FY 1979 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Local Govt Incentive Grants | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — |
| Local Arts Agency Development | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — |
| TOTAL | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

STATES PROGRAM

| | FY 1971 | | FY 1972 | | FY 1973 | | FY 1974 | | FY 1975 | | FY 1976 | | FY 1977 | | FY 1978 | | FY 1979 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Basic State Grants | 56 | 4,125 | 56 | 5,500 | 56 | 6,871 | 56 | 8,110 | 56 | 10,860 | 56 | 11,195 | 55 | 11,757 | 56 | 13,347 | 56 | 19,354 |
| Regional Arts Programming | — | — | — | — | — | — | — | — | — | — | — | — | 30 | 2,644 | 38 | 2,268 | 15 | 712 |
| Special Projects | 30 | 538 | 60 | 656 | 65 | 1,002 | 12 | 219 | — | — | — | — | 36 | 739 | 100 | 1,799 | 71 | 921 |
| State Support Services | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | — | 25 | 791 |
| (Discontinued Categories) | — | — | — | — | — | — | — | — | — | — | — | — | — | — | 20 | 263 | 4 | 281 |
| TOTAL | 86 | 4,663 | 116 | 6,156 | 121 | 7,873 | 68 | 8,329 | 56 | 10,860 | 56 | 11,195 | 121 | 15,140 | 214 | 17,677 | 171 | 22,059 |

04/05/90 HISBW

NATIONAL ENDOWMENT FOR THE ARTS
FUNDING HISTORY BY PROGRAM AND CATEGORY
FY 71 - 79
(Dollars in thousands)

ADVANCEMENT

| | FY 1971 | | FY 1972 | | FY 1973 | | FY 1974 | | FY 1975 | | FY 1976 | | FY 1977 | | FY 1978 | | FY 1979 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Advancement | | | | | | | | | | | | | | | | | | |
| TOTAL | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

CHALLENGE

| | FY 1971 | | FY 1972 | | FY 1973 | | FY 1974 | | FY 1975 | | FY 1976 | | FY 1977 | | FY 1978 | | FY 1979 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Challenge | | | | | | | | | | | | | 59 | 27,345 | | | 102 | 29,981 |
| TOTAL | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 59 | 27,345 | 0 | 0 | 102 | 29,981 |

POLICY, PLANNING, AND RESEARCH

| | FY 1971 | | FY 1972 | | FY 1973 | | FY 1974 | | FY 1975 | | FY 1976 | | FY 1977 | | FY 1978 | | FY 1979 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Arts Management Fellows | | | | | | | | | 34 | 70 | | | | | | | | |
| International | | | | | | | | | | | | | | | | | | |
| Research | | | | | | | | | | | | | | | | | | |
| Special Constituencies | | | | | | | 18 | 33 | | | | | | | | | | |
| Special Projects | | | | | | | | | | | | | | | | | 0 | 0 |
| TOTAL | 0 | 0 | 0 | 0 | 0 | 0 | 18 | 33 | 34 | 70 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

REGIONAL REPRESENTATIVES

| | FY 1971 | | FY 1972 | | FY 1973 | | FY 1974 | | FY 1975 | | FY 1976 | | FY 1977 | | FY 1978 | | FY 1979 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount | Awards | Amount |
| Regional Representatives | | | | | | | | | | | | | | | | | | |
| TOTAL | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

FY 1989 Examples of Grants

from the National Endowment for the Arts

Attached are over 90 examples of FY 1989 grants from the National Endowment for the Arts which reflect the diversity of activities supported by the Arts Endowment throughout the nation.

Please note that not all states and Congressional districts are covered in this overview. Additional information is available for all states and Congressional districts through the Congressional Liaison Office.

Congressional Liaison
National Endowment for the Arts
682-5434

4/90

## ARIZONA

### 1st District

The Arts Endowment supported Arizona State University's Bilingual Review Press with a grant of $24,900 in FY89 for its Distribution Project, which promotes and distributes creative works by Hispanic authors and other works of interest to the Hispanic community. The Project's activities are widening the audience for U.S. Hispanic literature--both in the Hispanic community and in the nation at large. The Arts Endowment's grant is helping the Project increase the number of titles distributed from 800 to 1,000; update and mail an annual catalog to 22,000 schools, bookstores, and individuals; produce an educational poster identifying major contemporary Hispanic writers; and make books readily available at a variety of conferences, bookfairs, and festivals.

### 2nd District

The Arts Endowment supported the University of Arizona with a $16,000 grant in FY89 to help produce two broadcast-quality thirty-minute television programs on the traditional tales and the handgames of the Paiutes, a large and important tribe whose land base ranges from eastern California through Nevada, Utah and into northern Arizona and eastern Colorado. The first program will present the two creator beings of Paiute tradition, Wolf and Coyote -- Wolf representing the principles of order and rationality and Coyote the chaotic and subversive elements of human existence -- qualities the Paiutes find are in ever constant and creative opposition. The second program illustrates the verbal improvisation and chant, roughly equivalent to African-American "rapping," that accompanies the handgame, a sociable type of gambling activity that occurs at many Native American get together. Both programs will share the common title: "How the Singing Came to Be."

### 5th District

The Arts Endowment supported Chesley Wilson of Tucson with a $5,000 National Heritage Fellowship in FY89. Mr. Wilson, a Western Apache of the Eagle Clan, is the third generation of his family to construct and play the only stringed instrument known to have been played by any New World Indian people prior to European contact. The so-called "Apache violin" is a one-stringed instrument made from the agave or century plant of the western deserts. Only the Seri Indians of Mexico share this living tradition with the Apache; they too hear the soft tones of the instrument that in the Apache language is called "the wood that sings." In recognition of his services to his people as maker, player and teacher of the rare and historic Apache violin, the Folk Arts Program gave a National Heritage Fellowship to Mr. Chesley Wilson.

## CALIFORNIA

1st District

The Arts Endowment assisted Ink People, Inc. in Eureka with two $5,000 Arts Endowment grants to support the continued development of rural arts activities. One grant will support the production of ARC: The Rural Arts Newsletter, a bi-monthly publication which provides economic, community, and career development information for artists and arts organizations located in rural northern California. The other grant will support partial salary costs of technical assistance to ten rural California communities to develop improved sales and exhibition opportunities for local visual artists and craftspeople.

5th District

The Arts Endowment supported the Children's Book Press - Imprenta de Libros Infantiles in San Francisco with a $10,000 Arts Endowment grant. This grant reflects the Arts Endowment's concern for the diverse needs of the country's youth. Our grant will be used by Children's Book Press to support the printing and binding of bilingual picture books. These books will not only provide a creative outlet for writers, but also bring culturally diverse groups together in a meaningful and productive manner.

6th District

The Arts Endowment supported the Bay Area Women's Philharmonic with a $48,000 Challenge grant. The grant will be used to record a two-volume anthology of orchestral works by past and contemporary women composers. These works by women composers are worthy of becoming part of the standard repertoire of leading American orchestras. The project responds to the concern that there are too few performances of works by women composers and limited career development opportunities for American women conductors. By making available recordings of orchestral compositions by women, the Bay Area Women's Philharmonic aims to affect the field profoundly in the following ways: engendering an increase in the number of times women composers' works are heard on the radio; offering schools the opportunity to make women composers part of their music appreciation courses; and encouraging emerging musicians and conductors to select works by women composers for their performances.

12th District

The Arts Endowment assisted the San Jose Taiko Group with a $8,500 Arts Endowment grant. Our grant will be used to support the promotion of "taiko," the ancient art of Japanese drumming which incorporates Asian-American music and movement. The National Endowment for the Arts actively supports organizations like the San Jose Taiko Group who continue to explore and develop their traditional art forms. Arts Endowment support enables these groups to have a voice in the development of America's cultural heritage.

19th District

The Arts Endowment supported the Santa Barbara Symphony Orchestra Association with a $12,000 Arts Endowment grant. Public access to the arts is an Arts Endowment priority and we actively fund organizations who make art available to audiences of all ages and income groups. This particular grant will be used to support Santa Barbara's Sunday Matinee Series, designed for families, students, senior citizens, and disabled persons. A subsidized, free ticket program for the financially-disadvantaged makes this series accessible to Santa Barbara's fixed/low-income community.

36th District

The Arts Endowment supported the presentation of ethnically and culturally diverse programming during the 1989-90 season by the University of California, Riverside, with a grant of $5,000. The University is the only multidisciplinary presenter in the Inland Empire area, which has seen rapid growth in various cultural communities. This funding, which is primarily for artists' fees, is intended to lengthen engagements so that artists can participate more effectively in educational and other residency activities aimed at broadening audiences and expanding their range of appreciation.

41st District

The Arts Endowment helped with a special artistic initiative of the La Jolla Museum of Contemporary Art with a grant of $250,000. Entitled "Dos Ciudades/Two Cities: A Border Project," this series of exhibitions, artists' residencies, commissions, symposia, lectures, and educational activities, films and multidisciplinary programs will focus on the border separating San Diego from Tijuana and by extension, the United States from Mexico. This initiative offers the museum an opportunity to concentrate on the unique assets of San Diego, a community influenced by Latin American culture and located on one of the world's most important borders between industrialized and developing nations. It will also help to redefine the museum's institutional mission to reflect this cultural reality. Unified by its theme of the border, this project will explore, through art, the migration of ideas -- not just people -- across boundaries.

43rd District

The Cupa Cultural Center was the recipient of a $4,000 Arts Endowment grant which helped to support the annual Cupa Day Festival in Pala. This colorful folk arts festival features southern California's American Indian arts, including performances of the dramatic blackbird, fox and crane dances, traditional basketweaving and pottery, as well as bead work and stone carving.

## COLORADO

### 1st District

The Arts Endowment supported the Denver Theater Center, led by Artistic Director Donovan Marley, with a $72,500 grant for its '89-'90 season and related activities. Central to the company's work is a twelve-play season, featuring productions in three spaces, running the gamut from musicals to classics to new plays, with an estimated attendance of 150,000 this season. Senior citizens can purchase discounted subscriptions and are eligible for group rates for individual performances. There is a student discount rate for all evening performances; in addition, "Hot Tix" are on sale at a 50% discount, 1/2 hour before performance time. There are also 10 "Pay as you can" performances scattered throughout the season that both senior citizens and students can take advantage of. In addition, the Denver Center does a school tour (between 45-55 performances annually), a series of student matinees, a Young Playwrights Program, an artists visiting in the school program, and an interdisciplinary program in middle schools. This company traveled to Japan in November, and has been invited to tour to the Soviet Union, Hong Kong, China, Australia and England.

### 5th District

The Arts Endowment supported the Gallery of Contemporary Art at the University of Colorado in Colorado Springs with an $8,300 grant in FY89. Aided by these funds, the Gallery recently presented an exhibition of the work of 30 Hispanic artists living and working in Colorado, New Mexico, Arizona and Texas. The exhibition included recognized and emerging artists, with works selected to reflect both the diversity and congruity of Hispanic culture, and attracted many people not usually seen at the Gallery. Bilingual labels and adjunct programs provided a forum for dialogue and interaction with the community.

3rd District

Two organizations that help to bring the arts to young audiences, the Dixwell Children's Art Center and the New Haven Symphony Orchestra have been assisted by the Arts Endowment. The Dixwell Children's Art Center has developed an ongoing program for children in inner city New Haven. This program provides classes, workshops and performances for youngsters who would have no access to such education otherwise. The Arts Endowment's Music Program assists the New Haven Symphony Orchestra present a series of youth concerts for children in the New Haven public school system. These concerts give children early exposure to symphonic music and help expand their understanding of different forms of music.

4th District

The Arts Endowment assisted the Mattatuck Museum in Waterbury with its efforts to develop a performing arts component for area residents. Funding enabled the Museum to sponsor a week-long residency by Liz Lerman and the Dance Exchange. Liz Lerman works with a unique intergenerational company; dancers range in age from 21 to 75. While in Waterbury, the company gave classes for children and senior citizens and presented a full performance to a sold-out house. This program expanded the Mattatuck's audience and provided new programs for city residents who have no other access to artistic events.

11th District

In 1989, the Florida Division of Cultural Affairs used funds provided through the Arts Endowment to make a grant of $4,000 to the Brevard Art Center and Museum of Melbourne to enable seven artists to provide programs for 62 disabled persons, including both adults and children. One component of the program involved art instruction for two and half hours per week at the local Easter Seal Center, and another involved participants in practicing and studying the arts in the Center's education wing.

18th District

The Metropolitan Dade County Cultural Affairs Council received a grant of $15,000 from the Arts Endowment to support the council's Joint Advertising and Marketing Program for emerging and ethnic performing and visual arts groups in Dade County. The council is charged with meeting the needs of Dade County's numerous multi-ethnic cultural organizations and providing leadership for the cultural development of the community. The council provides technical and financial assistance to the more than 400 Dade-based not-for-profit, tax-exempt cultural organizations. This program will utilize basic tenets in a council-initiated joint marketing and advertising pilot project with the county's 12 major cultural institutions designed to attract Black and Hispanic audiences.

The Opera Guild of Greater Miami received a grant of $142,000 from the Arts Endowment to support their 1989-90 production season. The Guild's activities include the season's mainstage productions, increased from five to six, the Young Artist Program, a 7-month training program with leading professionals in the opera field for young artists and technicians from throughout the U.S., the In-School Program, and broadcasts over National Public Radio.

## GEORGIA

### 4th District

Located in Atlanta, Jomandi Productions, Inc., is the oldest existing Black-owned and produced theatre company in the country. They received a $27,500 grant from the Arts Endowment to support an audience development program which brings in guest artists to conduct workshops and lectures; a tour program which produces and presents works by established and emerging playwrights for presentation both statewide and nationally; and the "Community Without Walls" program which provides free and discounted tickets for schools and public housing residents.

### 5th District

The Southern Arts Federation, Inc. received a $100,000 grant through the Endowment's Challenge Grant Program to develop rural and minority arts in the South through a multi-year initiative to build an infrastructure of minority arts producing organizations and rural arts centers; and to support regional tours of Southern indigenous art. The initiative is designed to be a model for program development which can be replicated in other parts of the United States.

1st District

The Arts Endowment assisted the Idaho Commission on the Arts with a $10,000 grant to realize a special cooperative venture. In a reassuring example of inter-state cooperation, the arts agencies of Idaho and Oregon agreed to join resources with the Arts Endowment's Folk Arts Program to fund a professionally conducted survey of the traditional arts and artists of the approximately 20,000 Spanish-speaking people who inhabit the agricultural valleys along the Snake River in eastern Oregon and southwestern Idaho. The results of this work will feed into Folk Artists in Schools projects and the Arts in Rural Towns initiative in Idaho.

The Division of Literature & Languages at Lewis Clark State College in Lewiston was awarded an $8,000 Arts Endowment grant for residencies featuring fiction writers Tim O'Brien and Elizabeth Tallent and poets Robin Behn an T.R. Hummer. The residencies are held on the Lewis Clark campus, situated in a rural valley with a dispersed population of approximately 50,000. The writers conduct public readings, workshops, and literature classes are open to the public.

2nd District

The Arts Endowment supported the Boise Art Museum with a $20,000 grant to present Red Grooms' "Ruckus Rodeo" in Boise and to coordinate its showing at the Cheney Cowles Museum in Spokane, Washington. The project, an example of the kind of collection sharing the Endowment has encouraged, allowed the museums to maximize their resources by collaborating on the borrowing of this important and popular work from the Modern Art Museum of Fort Worth. "Ruckus Rodeo" is a large scale, room-size installation which explores the rodeo's place in our time through the artist's characteristic use of humor and caricature. The grant also allowed the museums to present a series of lectures on the subject of art and humor and to produce a free informational handout.

The Arts Endowment supported the Boise Philharmonic with an $8,000 grant. Over 300,000 people had access to symphonic music by the Philharmonic's radio broadcasts; for only one dollar a session, 500 high school students were given the chance to hear the orchestra in rehearsal; and 10,000 Treasure Valley students heard "live" symphonic concerts as part of the Young People's Concert series supported by the Arts Endowment.

3rd District

The Arts Endowment supported the Kaw Valley Arts Council of Kansas City with a $12,000 grant in FY89. The grant assisted the Arts Council with its Expanding Community Arts Access project, a special effort to develop and improve existing arts programs for disabled and handicapped young people. Volunteers recruited from the area's large senior population were a major resource. First involved as trainees, then as leaders and motivators, the senior citizen volunteers measurably broadened the project's impact. The faculty and staff of the Kansas State School for the Visually Impaired were another valuable resource. As a result of the project, the Arts Council has made all of its arts programs more responsive and more accessible to special constituents.

5th District

The Kentucky Authority for Educational Television was the recipient of a $250,000 Challenge grant from the Arts Endowment. The purpose of this grant is to increase access to and appreciation of the performing arts in Kentucky by broadcasting five or six major regional performing arts productions. Based on the success of KET's current programming efforts, the potential exists for an estimated 80,000 Kentuckians, statewide, to view each of these new productions. It is anticipated that with the matching and leveraging offered by the Challenge grant, a total of $1.5 million will be available for this project.

7th District

Appalshop is a truly unique organization that for the past 19 years has used its resources to, among others, develop, promote and present indigenous and traditional Appalachian culture. Through the Appalshop Center Program, efforts are made to reinforce the value of Appalachian artists through public performances and workshops in the Appalshop building and in conjunction with other community organizations. The Arts Endowment provided $50,000 through its Expansion Arts Program to support these activities.

Appalshop received a number of other grants in 1989 from the Arts Endowment. Among them was a grant of $11,000 to support a videotape about Morgan Sexton, banjo player, singer and storyteller. The documentary will not only demonstrate Mr. Sexton's musical and storytelling abilities, but will focus on his relationships with his neighbors and his everyday activities around his house and garden. Mr. Sexton's stories reflect the 77 years he has lived and worked in the Appalachian community. The documentary's goal is to reflect the unity of purpose, work, and artistic endeavor that has distinguished Mr. Sexton's rich contribution to his own community and to audiences far and wide who are interested in preserving mountain music making.

LOUISIANA

4th District

This last year the Shreveport Symphony Society was awarded a grant of $15,000 from the Arts Endowment to support community and educational outreach concerts, in-school concerts by full orchestra and ensembles, and special concerts for institutionalized populations. The community and outreach concerts will be conducted in the metropolitan Shreveport and surrounding area, including the Louisiana, Arkansas, and Texas region know as the Ark-La-Tex. The Special Concerts for Special People program will perform in institutions for handicapped children and adults, retirement and long-term care facilities, and for the visually and hearing impaired.

5th District

The Design Collaborative of Louisiana Tech University received a $9,500 grant from the Arts Endowment to support the development of quality housing designs that meet the needs of poor urban and rural populations in the South. A group of designers will be asked to create solutions to this problem in a design charette. Through the use of the resources of the program in architecture at Louisiana Tech, solutions will be refined and prepared for implementation. Finally, the North Central Louisiana Habitat for Humanity will construct a series of houses based on the results.

The Williamson Museum of Northwestern State University received an Arts Endowment grant of $17,200 to support an illustrated exhibition catalogue on the Claude Medford collection of southern and eastern American Indian material. Titled, The People Live, the catalogue will make this explanatory material available to the public, and specifically to the individuals and forty tribal communities represented in the collection.

6th District

The Louisiana Division of the Arts received a grant of $25,000 through the Arts Endowment's Locals Program for the development of a local arts agency, rural and multi-cultural arts program. This program will be directed by a community arts coordinator, trained in assisting rural and minority communities with organizational development and the identification of local and regional resources. The grant will also support a statewide assessment of the needs of rural arts agencies, special technical assistance workshops, and the establishment of a statewide multi-cultural arts network.

2nd District

The Arts Endowment supported Johns Hopkins University and WJHU-FM with a $30,000 grant toward the production of the third season of "Soundprint," a weekly documentary series. "Soundprint" provides a nationwide voice for non-fiction radio works by outstanding producers.

5th District

The Arts Endowment supported the Board of Education in Prince Georges County with a grant of $38,000 to develop a multi-cultural arts curriculum for the county's school children. The Arts Endowment supports programs that assist the education and expression of bi-lingual children whose comand of the English language may be limited. Like other arts in education programs which have focused on this issue, Prince Georges County's Board of Education believes they can creatively use the arts to enrich the quality of education for all students in the county.

## MASSACHUSETTS

### 1st District

The Arts Endowment assisted the University of Massachusetts at Amherst with two grants, one for $8,000 and the other for $7,700, to support American artists' fees and related costs for the University's 1989-90 presentation season. Focusing on American performing artists, experimental music, jazz, and Third World productions of music, dance, and theater, the University provides its five-college community (Amherst College, Hampshire College, Mt. Holyoke College, Smith College, and the University of Massachusetts) with culturally diverse experiences that are truly reflective of the populations within this community. Every season, hundreds of students participate in master classes, workshops, and lectures that span all discipline areas.

### 3rd District

The Arts Endowment awarded the Children's Museum in Boston with a $28,000 grant to assist in celebrating the cultural diversity of our country. As a democratic nation, we are constantly assimilating new ideas that spring from the customs and cultures of groups settling on our shores. This grant will provide support for a three-day festival representing the five Southeast Asian refugee groups who have settled in Massachusetts: the Khmer, Lao, Among, Khmhu, and Vietnamese. These groups will not only be sharing their traditions with others, but will also be celebrating their creativity as a community in their new home.

The Arts Endowment supported the Boston Film/Video Foundation with a $23,100 grant to develop a curriculum which will serve as a national model in media literacy. This curriculum project will encourage artistic expression and the development of cognitive and social skills as a basic part of education through critical viewing of popular media (film and television), and media production. Results of the project will be published and made available for distribution on both regional and national levels.

### 9th District

The Arts Endowment supported the National Center of Afro-American Artists with a $30,000 grant to embrace the cultural diversity of our country's communities. The grant is being used to support an exhibition program featuring art and artifacts by African-American, Caribbean, and South American artists. The Center is a multi-disciplinary cultural institution, conducting exhibitions, collection and conservation, publication, research, and education. The specialized services provided by the Center are invaluable to both culturally specific constituencies and the art field in general.

3rd District

Certainly, the arts have been used as a tool to enhance the quality of life. The Coloured Performing Arts Institute also believes that the arts can be used to stimulate positive self-concepts. With this theme at the center of a proposal submitted to the Arts Endowment, the Coloured Performing Arts Institute received a grant of $5,500 to produce and tour the work "Mississippi Museum: Living Portraits." This will be an original production focusing on portraitures of renowned and acclaimed Mississippians who have used artistic expression as a means of success. These artists include opera singer Leontyne Price; actress/playwright Beah Richards; authors Margaret W. Alexander, Eudora Welty, and Tennessee Williams; blues singer Arther "Big Boy" Crudup; and composer William Grant Still.

4th District

Since 1980, the Literature Program of the Endowment has sponsored Senior Fellowships, bestowing the honor on only 19 writers. These fellowships are given to writers who have made extraordinary contributions to American literature over a lifetime of creative work. In 1989, Eudora Welty, a resident of Jackson, was the recipient of one of these awards. In addition to receiving a grant of $40,000, each recipient is recognized in a special ceremony held in their hometown.

## MONTANA

### 1st District

The Arts Endowment supported the Helena Film Society with a $100,000 Challenge Grant. This organization is recognized as a national model for its presentation of innovative and traditional performances as well as residency activities and festivals such as the Montana Film and Video Festival. In its new home, the Myrna Loy Center for the Media and Performing Arts, the award-winning Helena Film Society will continue to present to its 15,000 annual attendees a broad range of media, performing, literary and visual arts with the establishment of a $400,000 endowment made possible by the Arts Endowment's Challenge.

The Arts Endowment supported the Vigilante Players of Bozeman with a grant of $10,000 to help bring the excitement of theater to small communities in rural, isolated areas of Montana and three neighboring states. The Vigilante Players are dedicated to performing indigenous Western material such as "Voices," an original script based on oral histories which followed workers in a one-industry Western town through a 'boom and bust' economic cycle.

### 2nd District

The Arts Endowment supported the Montana Institute of Arts Foundation (MIAF) of Billings with a $17,500 grant for its services program for rural artists and arts organizations. Through Arts Endowment support MIAF was able to survive a staff transition and continue to provide, without interruption, services to its rural constituency. These services include accounting, grants administration, program development, and assistance with booking at a level that is not usually available in rural areas.

1st District

The Arts Endowment provided $48,200 to Nebraskans for Public Television to support an important television documentary on the preservation and restoration of historic farm buildings and the importance of the farmstead in the cultural heritage of rural life in America.

1st District

The Arts Endowment supported the Simba Talent Development Center in Las Vegas with a $5,000 grant. Despite the reputation that Las Vegas has as a center for popular entertainment, there is an oasis within its boundaries for minority youth to gain fine arts training. Simba Talent Development Center is using its Endowment grant to support its instructional program which provides career development for young performing artists. While some training is provided in vocal music and theater, primary emphasis is placed on dance, including ballet, jazz and modern. Scholarships are offered to low-income students. Simba is a young organization, but has the potential for becoming a significant resource for the development of minority performing artists.

2nd District

The Arts Endowment supported the Foresta Institute for Ocean and Mountain Studies with a grant of $14,400 for a film about Mrs. Katie Miller, a 97 year old Paiute woman who lives on the Pyramid Lake Reservation north of Reno. Her Paiute name is Tisiponah, which means "small one always running." To the Paiutes she is a tribal cultural treasure whose early immersion in traditional Paiute artistic practices of hand-crafts, dancing, singing, and storytelling makes her a living library. An excellent speaker of the Paiute language, she has received many awards including the Governor's Award in Folk Arts, Nevada Indian Educator and Outstanding Senior Citizen of the Year. This film will document her life and include rare historical footage from the early 1920s as well as contemporary interviews and demonstrations of skill by this remarkable woman.

NEW JERSEY

5th District

The Arts Endowment assisted the Rutgers University Center for Innovative Printmaking in New Brunswick with a $7,500 grant to support fellowships for six printmakers of diverse cultural backgrounds, enabling them to use the Center's facilities and to work with master printers. In the past, printmakers of diverse cultural backgrounds have often found it difficult to locate training and work space to practice their trade. With Arts Endowment support, the Center for Innovative Printmaking is addressing this problem. The program is proposed as a model for other small university-related and private studios to encourage them to open their facilities to a more diverse group of artists.

6th District

The Arts Endowment supported the Crossroads Theatre in New Brunswick with a $58,000 grant to foster the spirit of artistic creativity. The creative spirit derives its inspiration from experiences both unique to and shared by artists. The opportunity to bring artists together to talk about experiences and view one anothers work is an important part of the creative process. This grant to Crossroads Theatre will support the development of Sheila's Day, a cross-cultural collaboration of South African and African-American women, under the direction of Mbongeni Ngema, who will explore and celebrate their common ancestral heritage.

The Arts Endowment assisted SLUSA (Spanish Literature in USA), Inc. in New Brunswick with a $5,000 grant to support activities which embrace the cultural diversity of our country's citizenry. Arts Endowment money is being used to support the publishing and dissemination of literary works by American Hispanic writers along with the production of a new anthology featuring the work of 31 authors.

10th District

The Arts Endowment supported the Woodson Foundation in Newark with a $5,000 grant to assist with their New Artists/New Audiences series for African-American artists. Ten multidisciplinary performances will take place in five New Jersey cities that will continue to serve as sites for the annual series. Each city will host two events. The Arts Endowment recognizes that access to high quality performances of African-American artists and groups in New Jersey is essential to the cultivation of a statewide African-American audience. An ongoing, regular subscription series of multidisciplinary professional performing artists will provide access for audiences throughout the state.

1st District

The Arts Endowment supported Artists of Indian America (AIA) in Albuquerque with a grant of $15,000. AIA was established ten years ago to inspire cultural and social improvement among American Indian people. It is unique among Native American arts organizations in that its artistic director, Bonnie Jo Hunt, an opera singer who has won acclaim in Europe, presents classical music to the Pueblos. However, the traditional program is particularly noteworthy, offering workshops in dance, music, song and storytelling. AIA is committed to working with Indian people in their own communities to maintain traditional customs, language and values. It is the only national organization of its kind, and its program model has been considered for use in the preservation of other cultures, such as the Australian Aborigine.

The Arts Endowment supported Musica Antiqua de Albuquerque with a grant of $3,000. This ensemble was established in 1978 as New Mexico's only professional ensemble regularly performing music of the medieval, Renaissance, and baroque periods, using authentic instruments. Because of New Mexico's Hispanic cultural heritage, the ensemble set a precedent by programming performances in the early Spanish tradition, thereby serving the interests of a great portion of their community.

3rd District

The New Mexico Symphony Orchestra in Albuquerque received a $60,000 Arts Endowment grant to fulfill a significant mission of performing educational programs and touring the Southwest region. This grant allowed the orchestra to reach out to many New Mexicans in scattered smaller cities, rural areas, and Indian pueblos and reservations. In Alamogordo, the concert was filled to capacity and in Socorro, it was a 94% capacity audience. In Silver City, an educational program was presented to all the 3rd and 4th graders, 90% of whom were of Hispanic origin.

NEW YORK

6th District

Aims of Modzawe, a cultural arts school specializing in African and Caribbean dance and music, was the recipient of a $13,000 Arts Endowment grant to support education and training expenses. The Arts Endowment also granted $11,000 to support their professional dance company, Dinizulu Dancers, Drummers, and Singers. Performers with the company are drawn primarily from the school which provides master classes in Senegalese, Haitian, Caribbean, and South African techniques. Many performers have participated in Aims of Modzawe's children's company, Asafoba Dance Company. One boy, Kwesi, developed a keen interest in dance while partaking in Aim or Modzawe's after school program. This led to drama club activities during high school years which helped channel his interests toward positive school related events. Modzawe teachers later offered advice on other matters as well, such as the applications for entrance and financial aid to the college where Kwesi is now studying in a pre-medical program. Like many of the children who have gone through Modzawe's programs, Kwesi developed confidence and a sense of pride by studying not only dance, but the history and culture of his African heritage.

8th District

The Arts Endowment assisted the Tung Ching Chinese Center for the Arts, Inc. in Flushing with a $22,000 grant to support rehearsals, training, demonstrations, and ultimately performances of traditional Chinese Opera. What started as an amateur club has grown into a polished touring organization which features stunning costuming, rigorous musicianship, and fine professional actors, many of whom are renowned in China. For an upcoming performance, director Jin Kong, who has 32 years of experience with the Beijing Opera Theater of Shanghai, has composed new music and updated the text of an ancient story to make it relevant to modern Chinese and American audiences. Other principal performers include Cong Yu, once one of Yunan Province's most famous actresses and Zheng Yang Sun, another veteran of the Beijing Opera Theater of Shanghai who, as a clown, is famous throughout China and Chinese communities in America. Tung Ching accepts only donations for admittance to its performances allowing access to all economic classes. Through Chinese opera, the heritage of the Chinese community is preserved and strengthened, and the general fabric of American culture is deeply enriched.

9th District

The Arts Endowment supported the American Museum of the Moving Image with a $300,000 grant for programs which use media art and technology to enrich and illuminate classroom curricula for secondary school children. All programs are developed in collaboration with faculty and administrators. For example, a social studies teacher has helped develop materials on the Hollywood Studio System for use in economics classes. Language teachers have worked with parents and administrators to develop resources for classes in English as a second language. This program is particularly useful to students from ethnic or foreign backgrounds with different mother tongues who cope with a sense of uprootedness beside the usual inner city concerns. In Astoria, English as a second language enables students and parents to relate directly to New York experiences, promoting a greater sense of home and purpose. In twelve years of museum education, museum Deputy Sharon Blume states that this is the one program which she is sure will have an immediate impact on children, because it makes a change which is absolutely necessary.

11th District

In addition to numerous other grants, Brooklyn Philharmonic received a $6,000 Arts Endowment grant for their Family Community Concert Series, now in its thirteenth year. Musicians and music presented in these programs reflect the ethnic diversity of the audiences and neighborhoods for which they perform. The concerts are always free and are presented throughout the New York metropolitan area. Recently, members of the Philharmonic teamed with Quartet Indigo, a jazz ensemble, and Talent Unlimited, a New York chorus, for a performance at the Brooklyn Botanical Gardens on Martin Luther King Day. Among the selections heard were Duke Ellington's Freedom, traditional Negro spirituals, a version of The Twelve Days of Christmas, and musically arranged poems by Betty Neals. Through such presentations, audiences are exposed and accustomed to orchestral music by hearing it in combination with familiar songs.

12th District

The Arts Endowment supported the Bedford Stuyvesant Restoration Corporation with a $36,000 grant to help fund their cultural center. This center is part of a larger community center that includes a health center, food and clothing stores, human resources services, and is part of the campus of the College of New Rochelle. Exhibitions are a major focus of the cultural center's activities, with artists from all over the world exhibiting their works. Arts workshops and weekend youth programs are also offered. One teacher from the program, Ellsworth Ausby, became the first Black American artist invited to exhibit in Nigeria. Students from the program have gone on to study at such institutions as The School of Visual Arts and Pratt Institute. The center also sponsors writers workshops, poetry readings, and literary events. Recently, four poets from Leningrad have been invited to the center to lecture and present their works, an event which the center will document on videotape. Cultural programs like these, sponsored by the Arts Endowment, can only enhance and contribute to the quality of life in a struggling neighborhood like Bedford Stuyvesant.

21st District

The Alliance of New York State Councils was the recipient of a $30,000 Arts Endowment grant to support a leadership training institute for experienced local arts agency personnel. These people and their organizations are responsible for initiating new programs all over New York State in festival halls, cultural-center galleries, church basements, summer-festival parks, and blocked-off neighborhood streets. One local arts council in the Lower Adirondacks, working in conjunction with the local school and transit systems, arranged to have haiku poems displayed on overhead panels on public buses. The program will be expanded to include poems and illustrations by interested local residents and a possible exchange with the town's Japanese sister city. This unusual project took art out of the academic setting and brought it before the general public.

22nd District

The Arts Endowment assisted Mindbuilders Creative Arts Company, Inc. with a $5,000 grant which will be applied toward programming costs. Located in the Northeast Bronx, Mindbuilders was created by and for community members. Over 5,000 students annually participate in various programs including music, dance and drama. These are offered from beginner to pre-professional levels. The Positive Youth Troop, a teen performing group, will be presenting a new play concerning teen issues such as peer pressure and drug abuse. Troop members are trained in performance as well as in all backstage crafts. The play will be performed as far away as Detroit and Denver. Parents also become involved by operating a canteen and a bookstore whose proceeds go to Mindbuilders.

27th District

The Arts Endowment supported the Metropolitan School for the Arts with a $20,000 grant. The Arts Endowment helps support ongoing programs which provide excellent and accessible training on all levels, beginner to professional, in music, drama, dance, and the visual arts. Class fees are on a sliding scale based on family income, with the average cost for a private music lesson, for example, being only three dollars. Such low fees assure low income families a chance to expand their cultural awareness. One former student, Gregory Sheppard, is now singing opera professionally in New York City, a far cry from the ghetto neighborhood of his youth. Equally impressive is the dance program, which features dance training and a professional company, Dancers Ensemble of MSA; the arts program with Gallery 320, an exhibition space, and its huge ceramics studio available for classes and rentable to local professionals; and the drama program with its teen theater and performing program for children.

29th District

The Arts Endowment assisted Writers and Books, Inc. with a $35,000 grant to sponsor a broad range of literary activities. Prominent are a variety of programs which reach underserved populations. For example, minority writers are sponsored to speak in public schools at no cost to the school district, thereby enabling positive role models to be brought into the schools. Another activity is the series of readings by deaf poets. The poems are performed in American Sign Language and translated for the hearing audience by an interpreter. One deaf poet, Peter Cook, used his three-month residency with W&B to complete a volume of poetry which will be documented on video, rather than published, in order to transmit fully the impact of his poems, composed in Ameslang. During his stay in Buffalo, Cook also appeared before numerous church groups, school assemblies, and other community organizations. Writers and Books, Inc. also organizes lectures, seminars, and workshops, like the creative writing workshops in senior citizen centers. Through these, aspiring amateurs and hobbyists, as well as professionals can develop their outlet for expression which writing can offer.

32nd District

The Arts Endowment supported the Native American Center for the Living Arts, Inc. with a $26,000 grant to help fund the Turtle Quarterly Project, a journal featuring fiction, non-fiction, pictorials, poetry, and essays by, for, and about Native Americans. The magazine functions as resource material for teachers and students for use in theses, lectures, and school projects. For example, one college student used Turtle when writing her thesis on the contributions of minority women to American society. A Children's section is also included which features puzzles, craft project ideas and native American cultural awareness articles. By reading Turtle Quarterly, the Native American Center for the Living Arts, Inc. hopes that it will change the stereotypical image of Native Americans who have long endured third party descriptions and characterizations of their culture. It has also prompted educators to include diverse cultural issues into their school curricula.

NORTH CAROLINA

1st District

The North Carolina Maritime Museum recently received a grant of $23,300 through the Folk Arts Program of the Arts Endowment to support the documentation and presentation of the traditional arts and artists of the North Carolina coastal region. The museum is a repository for materials gathered by the region's folk arts coordinator and is currently offering a variety of public programs. In the coming year, they will sponsor a number of programs highlighting the work of local artists including exhibitions, live demonstrations and performances, a symposium on maritime culture, and a meeting of the North Carolina Folklore Society.

5th District

Through the Arts Endowment's Expansion Arts Program, a grant of $25,000 was awarded in support of the 1989 National Black Theatre Festival, hosted and produced by the North Carolina Black Repertory Company. The festival attracted more than 200 Black theaters from across America, as well as nearly 20,000 from the general public. Performances were presented by 17 theater companies, along with workshops and seminars for the participants.

## PENNSYLVANIA

### 2nd District

The Arts Endowment is supportive of organizations who bring their artistic programs to rural areas. Often these pockets of the country are too small to support large organizations. Touring programs are a small town's connection to big city programming. A grant of $9,800 was provided to the International House of Philadelphia by the Folk Arts Program to fund a travelling exhibition on traditional craftsmanship to the Delaware Valley of Pennsylvania. The tour is unique, as this region is often bypassed by travelling exhibitions.

### 12th District

Supporting the cultural diversity of America is an Arts Endowment priority. The Endowment actively funds organizations which express their history and culture through the arts. Two grants totalling $24,000 were awarded to the Cresson Lake Playhouse by the Expansion Arts Program. Funds will be used to support administrative and artistic costs for the 1989-90 theatre season, incorporating plays which reflect the rural Appalachian culture. In addition, they have a guest artist program which offers training and provides exposure for local professional artists. By exposing young artists to more experienced ones, the National Endowment for the Arts is helping to pass the torch of artistic talent to future American generations.

### 14th District

In 1989, a $300,000 grant was awarded to Metropolitan Pittsburgh, Inc./WQED in Pittsburgh to support the seventh season of "WonderWorks," a 26-part dramatic series for children and family viewing. This season the series included literary adaptations such as Tales of Narnia: The Lion, The Witch and The Wardrobe, by Katherine Paterson; and original productions such as The Young Charlie Chaplin, a three-part series dramatizing Chaplin's early years. Programs in development for the 1989-90 season include: Caddie Woodlawn, based on the Newberry Award-winning children's classic by Carol Ryrie Brink, and Looking for Miracles, by Kevin Sullivan, who wrote, produced, and directed Anne of Green Gables.

SOUTH CAROLINA

2nd District

The South Carolina Arts Commission received a $20,000 grant from the Arts Endowment to develop and publish a comprehensive action plan for the cultural revitalization of rural communities. In developing the plan, a broadly inclusive group of arts and community leaders will primarily focus on ways to promote working relationships and linkages of resources among those committed to improving life in rural communities. The project will also involve extensive research on the arts in rural communities to determine best practices and exemplary models.

6th District

The Committee for African-American History Month Observances presents multidisciplinary arts programming for the culturally isolated communities of Georgetown County. In 1989, the Committee received a grant of $8,000 from the Endowment's Expansion Arts Program to support the salaries of an executive director and a part-time assistant. This professional staff will oversee the planning and development of new and existing programs and services for this rural community.

## TENNESSEE

### 4th District

The Rose Center and Council for the Arts received a $5,000 grant from the Arts Endowment to support technical assistance workshops for rural artists and arts presenting organizations, a quarterly arts calendar/newsletter, monthly East Tennessee country music performances, and an artist-in-school program. The Rose Center, which is expanding activities into the surrounding counties of rural upper East Tennessee, is currently the only arts council in this six-county area.

### 6th District

Through the Arts Endowment's Folk Arts Program, the Tennessee Folklore Society received a $15,000 grant to support the second Tennessee Banjo Institute, a three-day program of workshops, lectures, performances, and exhibitions demonstrating the history and development of the banjo. In addition, opportunities exist for gatherings of serious banjo students with master musicians and scholars representing traditional, bluegrass classic, and minstrel styles.

### 9th District

The Center for Southern Folklore received a $23,000 grant from the Arts Endowment to support the Mid-South Music and Heritage Festival, a two-and-a-half day event celebrating the traditional arts of the region. For sixteen years the Center has produced numerous festivals, exhibits, and concerts along with films and publications. Developing its events in response to the needs of the community, the Center documents and presents the people and traditions of the region.

9th District

With two $15,000 Arts Endowment grants, community programs and services for artists and an exhibition of 20 Chicana and Latina artists were supported through Women and Their Work, Inc.

10th District

The Arts Endowment assisted the Texas Folklife Resources of Austin with the first part of its two-year project to identify, document, and present the diversity of accordion-based musical traditions in Texas including traditional polka, conjunto, zydeco, and cajun styles. The first year's activities will include a free concert of Texan accordion music at Miller Theater and will feature local artists of Czech, German, Creole, Cajun, and Mexican musical styles.

11th District

Through a $20,000 Arts Endowment grant, the first major U.S. touring exhibition of Mexican retablo paintings was realized by InterCultura, Inc. of Fort Worth. Small devotional paintings on tin depicting the Holy Family and the saints, retablos are an important category of Mexican religious folk art from the 19th century displaying accomplished stylistic qualities of color, line and technique.

13th District

The Arts Endowment helped support a literature/media arts residency program which served over 1,000 students in ten rural communities in 1989. The artists visited students throughout the year, with the residency culminating in an anthology of student work. Sponsored with an Endowment grant to the Texas Commission on the Arts, the project was coordinated by Region 9 Educational Service Center for $15,000 of Federal funds.

27th District

An exhibit of South Texas Mexican-American traditional crafts, entitled "Tejano Folk Arts and Crafts in South Texas," was supported by a $32,400 Arts Endowment grant to Texas A&I University of Kingsville. It opened at the University's John E. Conner Museum, and has begun travelling to other communities in the Rio Grande Valley. It features rope, woven saddle blankets, and saddles of ranchers of the region; and home decorative and religious arts.

1st District

Robert Redford's Sundance Institute, based in Salt Lake City, was assisted with an Arts Endowment grant of $25,000 (matched 35 times over) to support its workshops and U.S. Film Festival. The Institute, of which the Arts Endowment was a founding funder, has made an extraordinary liaison between the commerical industry and the independent media artist. At the Institute's workshops, young media artists are coached by major figures from the industry. Over 30,000 people attended the 1989 Film Festival, which showcased the work of American independent filmmakers. In a continuing attempt to promote understanding between the two continents, the Festival included films from Latin America, and also saluted Charlie Chaplin on the centennial of his birth.

2nd District

The Utah Symphony of Salt Lake City was awarded a $300,000 Challenge Grant from the Arts Endowment. With the help of this grant, the Symphony hopes to increase its endowment to $9 million. This augmented endowment will enable the state's only full-time professional orchestra to continue to bring more than 200 concerts ranging from a subscription series, chamber series, Saturday morning youth series, light classics and pop series and a comprehensive program of free concerts for Utah school children to its audience of more than 300,000 people annually. As a result of their Challenge campaign, the Symphony has been awarded a $1 million challenge grant by the Utah State Legislature.

The Arts Endowment supported Ballet West in Salt Lake City with a $500,000 Arts Endowment Challenge Grant. Ballet West's innovative concept of "hub and spoke" split-company touring is enabling the Ballet to bring quality dance programming to underserved communities. This unique touring model combines full company performances in "hub" urban areas such as Salt Lake City, Denver, Albuquerque, Anchorage, Cheyenne, Billings, Tucson, and Boise and split-company touring to outlying communities ("spokes") with more limited performance facilities. Thousands of westerners have now seen the company and the response has been outstanding.

1st District

John Cephas of Woodford was the recipient of a $5,000 National Heritage Fellowship award from the Endowment's Folk Arts Program. National Heritage Fellowships are one-time-only grants which are awarded to exemplary artists and artisans who have been nominated for this honor by their peers, and it is considered a great honor to be chosen. The award enables these artists to set aside time to pursue their art form and/or to purchase materials and equipment. Included with this award is the opportunity to participate in various events in which folk artists are featured, such as the National Folk Festival sponsored by the Smithsonian Institution. Mr. Cephas was chosen because of his outstanding reputation as a blues guitarist and singer. He has been described as a "statesman of the blues."

2nd District

The Associated Writing Program of Old Dominion University was awarded $25,000 from the Arts Endowment to support the ongoing activities of AWP's services to writers. Primary among these services are a national listing of jobs for writers, and a related placement service which maintains writers' dossiers and serves as a liaison between writers and potential employers. The AWP sponsors an Award Series for works of poetry, novels, short fiction, and non-fiction which are chosen and published each year through a national competition. In addition, the organization publishes a newsletter and a catalogue of writing programs as further services to writers, educators, literary centers, and writing colonies.

5th District

The Danville Chapter of the Virginia Museum of Fine Arts received a grant for $20,100 from the Arts Endowment to support an exhibition of the museum's American costume collection dating from the post Civil War period to 1930. The collection includes the Museum's recently acquired Woodhull Collection of American Costumes (1860-1930) which has never been on view. The project is particularly appropriate in Danville, where a large percentage of the community is involved in the textile industry.

8th District

Richard Zenith received a grant of $20,000 from the Arts Endowment to support the translation from Portuguese of the two latest novels of Portugal's Antonio Lobo Antunes, Auto dos Danado and As Naus. Auto dos Danado won the Portuguese Writers' Association prize. Fellowships for Translators allow for the translations into English of major literary works in other languages, and go to exceptionally talented published writers. The assistance enables the recipient to set aside time for writing, research, and travel in order to advance their careers. The competition is very competitive; Richard Zenith was one of nine selected out of a field of 48 applicants for this award. —

10th District

Through the Arts Endowment's Media Program, the Appalachian Community Service Network of Rosslyn received a grant of $150,000 to continue the support of the television series "The Independent," showcasing independent film and video work on The Learning Channel. This series, initiated in 1980, is the result of an Endowment effort to open an appropriate nonprofit cable channel to film and video works, both funded and not funded by the Endowment. The Learning Channel works with curators from media arts centers to select and package the programs. The previous grant made to this series was matched 14 times over and resulted in programs being delivered to 18 million cable households.

## WEST VIRGINIA

2nd District

The EcoTheater of Lewisburg has received an Arts Endowment grant in the amount of $8,000 to support the documentation and cataloguing of indigenous theatrical works, as well as for salary support for the administrator. The indigenous theatrical works that are to be documented and catalogued are based on the oral traditions of the regions which have been previously collected and utilized in the development of the theater's productions. Defining and acknowledging EcoTheater's roots, philosophy, and history, this collection will be available for the first time as "institutional memory," a resource to researchers.

3rd District

The Friends of West Virginia Public Radio received an Arts Endowment grant of $75,000 to support "Mountain Stage," a weekly two-hour live arts performance program. This program is distributed to over 120 National Public Radio member stations from coast to coast. The format used for this program provides an opportunity for the showcasing of a wide variety of nationally and regionally prominent musical artists (ranging in style from traditional and ethnic to jazz and classical) and non-musical artist (from poets to traditional storytellers and humorists).

## WYOMING

### 1st District

The Arts Endowment supported the Buffalo Bill Historical Center in Cody with a grant of $13,700. The Center includes as one wing the Plains Indian Museum housing the enormous collection of American Indian artifacts and artworks given by tribal members to Buffalo Bill Cody during his lifetime. It is an astounding collection; its glass cases glow with beauty and testify to the enormous creativity of Native American artists in the early settlement period. For many visitors, however, the impression remains that this creativity is no more, that it disappeared along with the teepee, the travois, and the buffalo. George Horsecapture, Plains Indian Museum curator, requested the grant to mount a series of presentations and mini-conferences in the museum context by active Plains woodcarvers, featherworkers, beadworkers and quillworkers to demonstrate that the artistic heritage of the Plains Indian tribes is still vital and growing.

Mr. REGULA. Maybe, if you'll yield, Mr. Chairman—back to your Defense metaphor, people talk to me about defense at home. What do they talk about? The great success of World War II and the Defense Department in winning that war and defeating nazism? No. What they talk to me about is the $600 coffee pot.

Mr. YATES. Right.

Mr. REGULA. And that becomes the perception.

Mr. YATES. That's a bad peach.

Mr. REGULA. That's right, and we don't want that kind of perception to go out across this great land in the case of the NEA.

Mr. YATES. That's why you and I—excuse me—why I believe, I don't know where you are; I don't want to ascribe to you, and I know you don't want me to ascribe to you, the feelings that I have about this. I don't want that language. I didn't want the language that you read. I didn't want that language in the conference report. As you know, I fought it tooth and nail.

Mr. REGULA. I know.

Mr. YATES. And in order to get a bill not just for the arts, but for every other agency that was in our bill, we had to take something to the Senate and I thought that as harmful as that language was, it was the least obnoxious language that we could get by with that would permit Mr. Frohnmayer to have some discretion in this job of his. He has that discretion now. He's the boss. Mr. Frohnmayer and I differ on only one or two things. I think he's trying desperately to do a good job. We differ on the fact that I think he places too much emphasis on that language, and I'm sure you believe he doesn't place enough emphasis on that language.

At any rate, we have talked long enough, I think——

Mr. REGULA. Yes.

Mr. YATES. And it's about time that we heard from Mr. Frohnmayer.

At any rate, Mr. Frohnmayer, this has been a very interesting discussion so far. [Laughter.]

Mr. REGULA. Mr. Chairman, if you'll yield for one last comment——

Mr. YATES. Sure.

CONFIDENCE BUILDING

Mr. REGULA. You know, one of the buzz words around in Government is confidence building——

Mr. YATES. Right.

Mr. REGULA [continuing]. And what I'm interested in is confidence building in this agency. To do that, I think we need strong language.

Mr. YATES. Well, my good friend Ralph, whatever builds confidence in you may destroy it in me. You must remember that.

This is like Potter Stewart. He came from Ohio. Potter Stewart was a great man.

Mr. REGULA. Cincinnati.

Mr. YATES. Cincinnati; right. [Laughter.]

That's right. Well, of course, maybe that's why he said he didn't know how to define pornography. [Laughter.]

Mr. REGULA. But he also said he knew it when he saw it. [Laughter.]

Mr. YATES. That's right. At any rate, I have my feeling about these endowments. I've worked with them for 24 years. I've seen what they've done all over the country. There is confidence in them. There is confidence in them everywhere. There's confidence in what they have done. The only place where you have a fight going on is in the case of the visual arts.

I don't know what the people who are opposing NEA would do if we were to take visual arts out of this and just give money for the rest of the Endowment. Where would they find their complaint then? At any rate, we don't propose to do it.

I think NEA is to be congratulated and commended rather than subjected to the kind of overbearing and overwhelming attacks that go on and on over the same artifacts that have been criticized from the start: the Mapplethorpes, the Serranos, one or two others that pop up occasionally. They will pop up. You can't avoid it in the operation of any Government agency. No Government agency has been perfect in its operation, and I think that's unfortunate. By and large, the operations at NEA over the last 24 years have been, I think, excellent and outstanding.

Now, Mr. Frohnmayer, the floor is yours. [Laughter.]

Mr. FROHNMAYER. Thank you, Mr. Chairman.

Mr. YATES. Your statement is a part of the record.

Mr. FROHNMAYER. And I don't intend to repeat the statement. I do, however, want to make a few comments about the agenda that I very much hope someday to be able to get to, this Endowment——

Mr. YATES. Do you mean today or later?

Mr. FROHNMAYER. Well, someday during the tenure that I'm here in Washington. I've been here for seven months, and the entire time has been spent trying to catch the grenades that are lobbed over the wall and throw them back before they explode.

### NEA AGENDA

But I do have an agenda and I want to share that with you. I'm very interested in seeing this Endowment promote arts education, because I believe that arts education will help our children of this country develop a sense of self-esteem; a sense of self-worth; a sense of real communication skills which the arts help them to develop; a sense of tolerance because the arts help us to see things through different perspectives, often different perspectives that come from different cultures; a sense of the ability to make sense out of chaos, which is what poetry does, which is what music does, which is what fine literature does.

All of those skills, along with the trust and the intuition that comes with us naturally as human beings, that intuition to help us leaven our reason and be fully functioning human beings in our activities in the world—those are what the arts teach, and that creativity that develops from art teaching it seems to me is as appropriate to any of our endeavors in this world as it is to the arts, because somebody in this next generation is going to be designing the cars, the airplanes, the software, the industrial machines, and the

household products that we in this country are going to try to compete with the rest of the world in selling on the open market.

If, indeed, what we have in this attack on the Endowment is really an attack on the ability to develop creativity in our people, the ability to allow what the American people have always allowed, which is the settling of our disputes by the vigorous clash of ideas rather than the repression of ideas, then we will have lost a lot more than simply the Arts Endowment. It seems to me we will have lost a very fundamental part of what we have always cherished in this Nation.

My second goal is to broaden our impact in the multicultural groups which are increasingly a part of our society. Ethnologists have identified approximately 110 ethnological groups within the society, each bringing with it its own classical tradition, its own artistic focus. Those groups are acting together within our society and really give us an opportunity which is unparalleled in the history of any country in the world, to have those kinds of systems in our country, to have the opportunity for them to share with each other.

I think it's a matter of equity. I think it's a matter of necessity in terms of making sure that we take advantage of the cultural opportunities that are presented to us.

In the rural areas, which Congressman Regula mentioned, I think it's important that we foster some of the initiatives and continue these initiatives that we started in 1989. For example, there's a rural arts initiative—six States have it now: Alabama, Iowa, Louisiana, New Mexico, South Carolina, and Alaska—to help develop rural arts programs. I do believe that everybody in this country ought to be entitled to and have a part of the kinds of fine arts hands-on experiences that this Endowment is able to provide.

### CHALLENGE PROGRAM

In our Challenge Program, I think that we have an opportunity to continue to build infrastructure, and that is an area of emphasis that I do want to make clear. It seems to me that giving grants is one thing, but giving grants that help organizations to become more self-sufficient in the future is an exemplary way to use the Federal Government's money.

Let me give you just one example in the Challenge Program. Charlotte Mecklenberg has a program whereby they've received a million dollar challenge grant to foster a $10 million endowment which will serve in perpetuity 75,000 students in that area for arts education. It's a program that is well conceived and I am sure will be well carried out. Why I think it is so significant is that it uses Federal dollars now, and those Federal dollars will continue to generate funds in perpetuity, something over $650,000 per year for the school children to be taught art education in that area.

That's what I believe we're about—investing in the infrastructure of human beings, investing in the infrastructure of the arts, helping multicultural arts groups become more self-sufficient, helping all areas of this country so that they can experience the kinds of arts experience that I think all of us find to be so significant in our own lives.

There's an opportunity in the international realm. I think that nine months ago we wouldn't have recognized this opportunity as clearly as we do now, but I think we in the United States have sold ourselves too short in terms of the quality of the art that we have produced here. Certainly our media is well known internationally, and I think in terms of the balance of trade, our export of media is next only to jet airplanes in the positive balance that the United States has.

But, beyond that, we have the opportunity to recognize people like Martin Puryear, who won the Sao Paulo Biennale championship or grand prize; Jasper Jones, who was acknowledged in Venice the year before; choreographers who lead at least three major European dance companies now; singers that the Americans have exported to Europe for years and years. All of those are indications that the quality of art that we produce in the United States is second to no other country in this world.

We have an opportunity to share that internationally, and I think it is an opportunity which we ought to consider as a real——

SHARING GOOD NEWS

Mr. YATES. I would hope that, rather than sharing that internationally, you would make that known in the United States, so that the American people will get to know what the state of the arts is in this country. Mr. Rohrabacher and those who are fighting you don't speak of these things when they say the condition of the arts is represented by Mr. Mapplethorpe's photographs or Serrano's photographs. There are other things that represent the arts.

For all we know, in the articles that have been appearing the only thing that comes out of NEA or the arts are Mapplethorpes or Annie Sprinkle and a few other things like that. Unfortunately, we still haven't found a way of telling our own people, let alone the international community, just how great our art is in this country and how good the NEA has been in contributing to that excellence.

Mr. FROHNMAYER. I agree with you, Mr. Chairman. It's a question of good news not making as many headlines as conflict or bad news. We certainly are trying to do that because I am very proud of what my predecessors at the Endowment have accomplished. It is, I think, as you have said, an exemplary record.

The final thing that I would want to mention for emphasis is our core institutions. Talking about our museums, our symphonies, our dance companies, our operas—all of those institutions which we tend to take for granted because they're there. But, as we have seen from the Dance Theater of Harlem's recent problems, problems of a number of symphonies around the country, they are fragile institutions.

Over the last 10 years when we have had essentially a flat budget, the dollar has bought 30 percent less and we've had about 30 percent more applications. The pressure on these core institutions is almost unbearable.

We need to find a way to give them the kind of support that they need in order to preserve the future and to help us understand the past in this country, and in this world, so that our arts institutions will be here for our children.

CREATE A TRUE ENDOWMENT

Finally, I would say that it is very much my desire to figure out a way to create a true endowment. We are called the National Endowment for the Arts, but in no sense are we really an endowment other than name. I think it would be appropriate for Congress to give some seed money which could then start the fund for a real endowment which could be endowed primarily with private funds, so that over perpetuity we would have a fund which could be called upon to support the arts in a private way. This would be in coordination with what the National Endowment does with Federal funds. That opportunity, I think, is one which presents itself partly because of the kind of dispute we are currently in in the Congress.

I thank you, Mr. Chairman.

ARTS EDUCATION FOR CHILDREN

Mr. YATES. Okay. You spoke about arts education for children. As I read through this story of Soviet Russia, not a story but a statement about Soviet Russia, I wondered about whether we were doing some of the things that I think they were doing and, if we are, I wish you would tell me. I'm going to read this to you in a moment, but I know that I have seen in the past—oh, unfortunately, years ago, and perhaps Mr. O'Doherty can correct me on this. Leonard Bernstein used to have wonderful television programs for children on the structures of symphonies and on music and on various things of that sort. I haven't seen them lately. I've seen "Great performances," but I haven't seen this kind of approach.

As I read this statement from "Life in Russia," I was attracted to this, and I wondered whether we are doing this in this country and whether the Endowment is contributing to it. Listen to this. We've heard for a long time about how zealous, how intense the Russians are in taking care of their children, their attitudes toward their children in educating them.

"Life in Russia" says this:

> Much of the zeal of youth in theater is a direct result of the emphasis the cultural authorities put on drama for children. In this field the Russians have set an example in the world. According to a decree issued more than 60 years ago, every theater is obliged to put on a performance for children once a week, with more during the school holidays. Even the Bolshoi does its bit with ballets for children on Saturday and Sunday mornings, preceded by lectures about the company and the art of the ballet. Throughout the country, some 50 children's theaters have been established, and in Moscow there are several permanent companies, including children's musical theater. The actors are closely involved in teaching and lecturing about drama, and children are often invited to help stage the shows.

Do you do anything like that? Is there anything like that going on?

Mr. FROHNMAYER. Oh, of course, Mr. Chairman, certainly through Arts in Education—that is one area.

Mr. YATES. Well, that's in the public schools?

Mr. FROHNMAYER. That's in the public schools. You're talking about the co-institution——

Mr. YATES. I'm talking about this kind. Are you, for example, requesting theaters to put on shows for children? Are you giving them extra grants perhaps, so that you can have the same kind of

arts education that I think is exemplary in the Soviet Union, according to this?

Mr. FROHNMAYER. Actually, that is one of the proposals that we're making, should Congress approve the administration's budget which increases the arts education budget by about $2 million. A very substantial portion of that we intend to funnel through the disciplines to assure that grantees in those disciplines do have educational components to their programs.

I think what's tended to happen is that in the core institutions—symphonies, operas, dance companies, theaters—they have tended when budgets get tight to cut off the educational programs. They see that as not a part of their core mission——

Mr. YATES. Do you mean in the public schools? Who's cutting this off?

Mr. FROHNMAYER. The institutions are cutting these off. Certainly the public schools cut them off a long time ago.

Mr. YATES. That's important.

Mr. FROHNMAYER. Yes, I agree. But the institutions tend to cut back on these things. What we are trying to stimulate, should Congress see fit to give us this additional money, real arts education through the institutions that present arts products—symphonies, operas, dances, that sort of thing.

Mr. YATES. Is there such a thing as—perhaps I ought to ask your program director for theater. Is there such a thing as children's theater in this country that the Endowment are helping?

Mr. FROHNMAYER. I know we do fund some of those. Jessica?

Mr. YATES. Jessica? Jessica, do you want to come up here so that your words may go down in history? [Laughter.]

ARTS EDUCATION IN THEATER

Ms. ANDREWS. Yes. We have children's theater companies that apply to us through our Professional Theater Companies category, and we've seen a real increase of those applications and, in fact, an increase in those organizations that are receiving funding from us. So, indeed, that is something we've been paying attention to.

Mr. YATES. You know, it suddenly occurs to me—and I think perhaps Mr. Regula wants to know this, too—every year we have the Program Directors tell us about what they're doing and where they're short. I think, for the record, at this time when NEA is being accused of doing nothing except pornography, we ought to find out from the Program Directors whether that's all NEA does. Does NEA do anything else but pornography? [Laughter.]

Ms. ANDREWS. Yes.

Mr. YATES. All right, tell us what you do in the theater. I think I'll start, if it's all right with you, we'll start with the Program Directors.

Mr. DICKS. Why don't you ask her if she's stopped beating her husband? [Laughter.]

Mr. YATES. I don't know. Have you? [Laughter.]

THEATRE PROGRAM

At any rate, tell us about your theater activities.

Ms. ANDREWS. Well, if I may continue with the idea of Theater for Young Audiences for a moment, I think that regarding theaters that exclusively devote their time to that kind of work, we have seen a great increase not only of activity, but of the quality of the activity. There are theater companies that have created really major organizations, such as the Minneapolis Children's Theater, that produces work with production values that are certainly equal to any theater in the country. There are other theaters that chose to do only touring throughout the country, again devoted to young audiences specifically.

We have seen also——

Mr. YATES. Can you give me examples of that?

Ms. ANDREWS. Of the touring?

Mr. YATES. Yes.

Ms. ANDREWS. Yes, indeed. There is a theater in Kansas City, Missouri, the Missouri Repertory Theater, that has a very extensive program that goes out and tours the country and focuses on young audiences.

Mr. YATES. Wouldn't it be fine if the State Arts Agencies did that within the States? Are any of the States doing that within the States themselves?

Ms. ANDREWS. Yes, there are theaters that are devoting their touring just to either regions or to States. Again, sometimes that's a factor of available financial resources as opposed to having to commit what are usually quite substantial resources to create an adjunct national touring program.

The Asolo Theater in Sarasota, Florida has now, I think, three or four separate companies that go out to tour exclusively for young audiences, in addition to their activities in their main theaters, which is for adults.

Mr. YATES. Apart from the theaters that tour exclusively for young audiences, are there any of the theaters that you know of that are using their professional companies as a way of teaching children? Do they have programs for children in which they bring children into the theater and show them how important this is for the development of the children?

Ms. ANDREWS. Indeed, most of the theaters have been focusing in the high school area or junior high area for—I think as long as there have been not-for-profit organizations. Again, the extent of that may be Wednesday matinees or student matinees with study guides and maybe visits to the school to, in some cases, exclusively devoting a week or more of performances for high schools, bringing them into the theaters. Part of the difficulty I know theaters have run into has been the cutbacks that have occurred for buses and transportation to the theaters. So they have had to struggle in some cases hand-in-hand with the school systems to raise the money to continue those programs.

Mr. YATES. You know it would help if you would make these more specific. Where has this happened? Where have you had programs of this type which have been cut back because they didn't have the money for buses or something like that?

Ms. ANDREWS. Well, I know——

NEA OUTREACH

Mr. YATES. Well, really what I want to know—and I think would be very helpful, if you and the other program directors would amplify in the record just how you are doing these things, where these things are going on. I know that Mr. Frohnmayer gave me one or two examples in connection with the grant breakdown that I had requested of good things that they're doing.

I have an idea NEA is doing a great many good things that nobody knows about, unfortunately. What I want to know from you—I will yield in a second—what I want to know from you and from the other program directors is really an amplification of what your grants are doing to build up the creative experience in America in the rural areas throughout the country.

I have been telling my people that NEA goes into the hamlets and into every corner of the country bringing the benefits that the arts have. I want you to put into the record, if you don't say it today, just what's happening in that respect.

Mr. Regula?

ALASKA ARTS IN SCHOOLS

Mr. REGULA. Thank you, Mr. Chairman. Along those lines, my guest here today is Carol Leatherman from Alaska who used to be my committee staff person prior to Barbara on this subcommittee. She just happened to be in town. I invited her to come up because she's a member of the Alaska State Council on the Arts.

But she was just telling me a rather interesting thing they do there. In the Artists in School program, they have volunteers that result from some of the programs that have been funded by NEA for the symphony. These grants have stimulated a great number of volunteers who go out into the schools, and Carol said they've had over 300 school contacts in taking this music program to young students. I think she makes a very interesting point here, and that is that the NEA grant was magnified many times over by virtue of stimulating the volunteer activities of people in Anchorage to do this outreach program. It's a classic example of what you were just mentioning.

Mr. YATES. That's one of the things I would love to know. I didn't know what the arts were in Alaska other than the carvings by the Eskimos. I don't know whether you have a symphony orchestra up north.

Mr. REGULA. Tell him.

Mr. YATES. Is there one?

Ms. LEATHERMAN. A couple, yes.

Mr. YATES. Really? There you are. There you are. Even the chairman of this committee doesn't know about what the NEA is doing throughout the country. Perhaps it's my fault; perhaps it's your fault for not educating me in the justifications of this. I want the record to be built up, John. I want this record to be built up to show what you are doing.

Mr. FROHNMAYER. Mr. Chairman, let me give you just two quick examples, one from Mr. Dicks'——

Mr. YATES. Well, before you do this, I just want to know—I want to ask Carol a question. You talk about the artists in residence

going to the schools. Do your theaters, do your symphonies ever bring the children into the symphonies or into the theaters, the reverse of that?

Ms. LEATHERMAN. Oh, yes.

Mr. YATES. They do that as well?

Ms. LEATHERMAN. Oh, yes.

Mr. YATES. They do that as well? That's fine. That's what I want to know, too.

Go ahead.

PACIFIC NORTHWEST ACTIVITIES

Mr. FROHNMAYER. They do that in Portland where I came from, too. I had the pleasure from my office of being able to look down to the symphony hall and see rows and rows of yellow buses as they brought the children in to hear the symphony. The one that I was going to mention from southern Washington is——

Mr. YATES. Does anybody tell Senator Helms that or Mr. Rohrabacher?

Mr. FROHNMAYER. The information is certainly available.

Mr. YATES. Okay.

Mr. FROHNMAYER. From southern Washington, there's the Tears of Joy Puppet Theater which is one of the finest children's theaters in that area. It tours broadly and its mission is focused entirely toward children and toward education and a theater experience for those children.

The other is the Coast Council of the Arts which is run by Sharon Morgan in the Newport area of the Oregon coast. There they have a program where they bring the children in right after school, and many of these children are latch-key children who have either a single parent or two working parents, and they provide them drama instruction after school. At six o'clock the parents come. The families have dinner together there at the art center, and after the dinner the children put on a drama, a small play for the parents, and they're all home by eight o'clock.

We have been attacked by the American Family Association, but I can't give you any example that's better than that in terms of the arts really supporting family values and supporting the kind of values that will help those children be responsible adults in our society.

Mr. YATES. Good for you. Good for you.

All right, you haven't completed your dissertation on NEA's theater program yet, have you?

DIVERSITY OF APPLICANTS

Ms. ANDREWS. No, I have not. Moving on, then, beyond Theater for Young Audiences, I think that one of the things that we have been aware of are the challenges facing many of our institutional theaters. Even those that have been around for a very long time are finding that, in this economic climate, they are struggling for survival. At the same time, we are seeing an extraordinary burst of creativity still occurring with the theater artists of this country whether they are working within a company structure or working

more on their own, that they are fighting to create the environment in which their kind of work can really thrive.

I think that the challenge we have tried to meet is to make sure that we are recognizing the diversity of the work that is occurring and that we are, through our granting, recognizing both, as John pointed out, the long-standing institution, our core institutions, as well as the organizations that have come along a little more recently, and that perhaps are not as structured, are not as interested in, going beyond the founding artistic director, for example, but that are really focused on developing work of particular artists in whatever structure they may feel is appropriate.

So we are trying to diversify the way we are looking at our applicant organizations, and we certainly are trying to do that through our panel system and our on-site reporting system, et cetera.

I think we're really seeing the results of that through the diversity of our grantees, certainly in our Professional Companies category.

Mr. REGULA. I'm interested in your comments on diversity because I've always had some concern that in the programs, the quality programs that I have mentioned here—and I'm glad they're in Alaska and it's a positive thing. When you say "diversity," are you talking both in terms of the activities, but also geographically?

I've been concerned there's been too much concentration of the funding of programs in some of the large cities without reaching out. I think a lot of our problem areas have come about in the large cities.

Ms. ANDREWS. Yes, I guess I'm speaking broadly in terms of diversity—certainly geographic and cultural diversity, but also the aesthetic diversity that's occurring in that people are really exploring new ways of working as much as looking just at traditional scripts as theaters have been doing for a long time. So I mean is all of that when I say "diversity."

Mr. YATES. Had you concluded?

PANEL WORKLOAD

Ms. ANDREWS. If I may go on, just a few other areas that I think would perhaps be interesting for you to know that the Theater Program has been been looking at. One of the concerns we've had for a long time is that historically our Professional Companies panel has been faced with such a huge workload that I think we have become famous for our long hours and the difficulty that our panelists have in being able to serve with us because of what we ask them to do.

We have tried to alleviate that situation this year through instituting a pre-screening process that we hope will allow for fuller discussion of each of the applications by basically increasing the review process by two days by using part of the panel to look at the applications not previously funded. Although all of the panel reads those applications and has input to the prescreening panel, we

found that this year's panel, which was at the end of March, truly did not face those long and difficult hours, and we, in fact, are quite pleased that we have been able to accomplish that this year.

I think that's probably all. I have some examples of the arts in education for the record.

[The information follows:]

Theater Program

Educational involvements

The Theater Program has a strong commitment to supporting theater companies that engage in a variety of educational activities. Many applicants have a primary mission to serve young people and in fact, in FY 89, 11% of the grants in the Professional Theater Companies category were to Theaters for Young Audiences.

Since the founding of the resident theater movement, theater companies have had educational programs as part of their activities. Although diminishing financial resources have reduced much of the touring activity by the larger institutional companies, nearly all applicants to the Theater Program continue to devote a part of their activities to bringing students into their theaters. Some examples of the variety of educational programs are listed below:

In FY 89, a grant of $7,500 was awarded to the Foundation of the Dramatists Guild in New York, NY, for support of the annual Young Playwrights Festival. This innovative and exciting program encourages the development of young writers, all of whom are 18 years old or younger. Young writers from around the nation submit plays for consideration, and each writer receives a written critique of his or her play. Ten or so of the writers are brought to New York for workshop readings; these readings are staffed with leading actors, directors, playwrights and dramaturgs from the New York professional theater scene. After this workshop process, four of the plays are selected for full production at the Festival in the fall. At all stages, the young writers are the final authority on the work, participating in and having final word on casting, interpretation, etc. The success of the program has been staggering. Of the 54 playwrights the Festival had produced by December, 1989, 48 have gone on to write another play an/or have seen their works published, produced, workshopped, read, or commissioned by such theaters as South Coast Repertory Theater, Manhattan Punchline, Northlight Theater, El Teatro Campesino, Playwrights Horizons, Puerto Rican Traveling Theater, New Dramatists, and Lincoln Center Theater. In May of 1989, the Festival was given an Obie award; the Margo Jones award followed in October, 1989. Even more recently, the Festival received the Alliance for the Arts Schools and Culture Award and the Jujamcyn Award.

In FY 88, a grant of $120,000 was awarded to the Center for Puppetry Arts in Atlanta, GA, to support the tenth anniversary 1988-89 season. The variety of programming offered to children and adults during this period justifies the Center's preeminence in the puppetry field.

The Family Series featured three original adaptations of children's literature: Snow White, Peter Pan, and Peter Rabbit and Other Tales, each featuring original music and a variety of puppetry styles. A touring production of Hansel and Gretel completed a five-month tour of the Eastern United States and was awarded a Citation for Excellence from the international puppetry organization. The Summer Festival series gathered six different shows over six weeks by different guest artists. Atlanta audiences were introduced to the work of puppetry groups from Sunbury, OH; Chicago, IL; Lincoln, NE; Charlotte, NC; Atlanta, GA; and Brookline, MA.

In FY 88, a grant of $7,500 was awarded to Theatre IV of Richmond, VA, to support a season of programming for young audiences. During the grant period, Theatre IV produced seven premieres created for the resident acting ensemble by Virginia playwrights and composers. These productions included traditional tales such as Rumpelstiltskin; historical work such as Young Ben Franklin and The Maggie Walker Story, which told the story of the Virginia woman born into slavery who became the first woman bank president in the United States; multi-cultural work, such as The Mistletoe Moose, a stylized dramatization of a Nootka Indian winter solstice legend melded with a Christmas story involving a depression era logging family in Washington state; and musical work, such as The Town Mouse and the Country Mouse, which utilized Virginia bluegrass and New Orleans jazz.

In FY 89, Arena Stage, Washington, DC, was awarded a grant of $262,500. Living Stage Theatre Company is part of Arena Stage, which travels throughout the country conducting workshops for disadvantaged youth, children at risk of dropping out of school, imprisoned men and women, the disabled and senior citizens.

The company recently worked two days in Newark, Delaware in cooperation with the Christina School District Special Services Offices and the Delaware Commission on the Arts. This was part of Living Stage's national model Residency Project that has already been staged in Washington, DC, Maryland, and Virginia.

In FY 89, a grant of $12,500 was awarded to Jomandi Productions, Atlanta, GA, to support their Community Without Walls Program. Central to Jomandi's mission is the charge to produce programs that awaken the thoughts of young audiences to a broader appreciation of African American culture and responsibility to their own development as future leaders of their community. Community Without Walls in one of many examples of the company's mission in action. During the month of February, the marriage of the arts and education was brought to Atlanta public schools through the sponsorship of Bell South Corporation and the Coca-Cola Company. Performances of Jomandi's Dunbar Fantasy, supplemented by study guides and post-show discussions were done

for students at Bethune Elementary and Guice Elementary. In the case of Guice, Jomandi's performance and workshop were coordinated with the school's book reading contest. Significantly, Dunbar Fantasy is a musical play that combines storytelling and fantasy to feature the work of Paul Laurence Dunbar, Gwendolyn Brooks, Sterling Brown, Langston Hughes, and others. In the play, words and characters created by these writers actually come alive and a student discovers the power of reading, the beauty of dialect and the importance of heritage.

In FY 89, a grant of $165,000 was awarded to Center Stage, Baltimore, MD, which helped start an outreach initiative aimed at High Schools in the Baltimore area. The program offered subscription packages at moderate prices to make it possible for every student to come to the theater. To help teachers integrate the program into their curricula, the dramaturgs prepared study guides filled with material on the background of each play, as well as with suggestions for class discussion. They visited the participating schools either before or after the students attended performances to answer questions, speak on different aspects of the production process, or simply to exchange ideas about the play and its realization at Center Stage. This highly successful program has been expanded significantly this year with the "Theater Discover Program." Students will be able to see six plays for as little as $36. They will have the chance to discuss plays with directors, exploring their conceptual choices; they'll be able to find out from actors how a part is created; designers will visit the schools to reveal how their work grows from a vision or an idea through the models and sketches to the finished set or costume; on behind-the-scenes tours, students will see everything from how a costume is built to the construction of a prop or a new set. This program gives student the opportunity to discover images and a language that reveal contradictions rather than giving simple answers.

In FY 89, a grant of $35,000 was awarded to The Shakespeare Theatre at the Folger, Washington, DC. This grant assisted in supporting The Folger's The Shakespeare Theatre Young Company. During the 1989-90 season, the theater will reach over 20,000 students through the specially prepared study guide for teachers, the Student Matinee Program, The Shakespeare Theatre Young Company school tour and its month-long residency at the Smithsonian's Discovery Theatre. For many of these students, this will be their first experience with the excitement and energy of classical theater presented in a style that is uniquely American.

In FY 89, a grant of $10,000 was awarded to The People's Light & Theatre Company, Malvern, PA. This grant helped to fund their "Project Discovery" outreach program which involves 45,000 school children each year. People's Light administers four other outreach programs under the Project Discovery umbrella: the Children's Theatre Tour (to more than 20,000 elementary students), Secondary School Workshops (an in-school guest-artist residency, auxiliary to the high school visits), Project Discovery: Delaware County (which extended high school involvement outside the original Chester County boundaries), and the Chester Project (an intensive in-school workshop developed with and for sixth graders and their teachers in the city of Chester).

Mr. YATES. Give us one example.

GOODMAN THEATER ARTS

Ms. ANDREWS. One example is the Goodman Theater Arts in Education Program which they have——

Mr. YATES. It happens to be in Chicago?

Ms. ANDREWS. Pardon me? Yes, it does. [Laughter.]

They have been very active in this area in their Main Stage program, do post- and pre-production workshops, and have full discussions on the day of the performance so that the students who come into the theater have a chance to interact with the actors and really discuss what has gone on within the performance. They hear, from the actors' point of view, what they feel they've brought to the role. It's a very extensive program with teacher guides and newsletters which is very much integrated, I think, into the curricula of the schools as well as very much integrated into the mission and focus of the theater itself.

Mr. YATES. All right, let's have dance now. Ms. Kriegsman.

Mr. FROHNMAYER. Mr. Chairman, while Ms. Kriegsman is coming up to the table, I would tell you that we do have an $800,000 special projects category in the Arts in education program, and $400,000 of that is going to cultural institutions for educational programs. So there is already in that area some focus toward arts education.

DANCE PROGRAM

Mr. YATES. Ms. Kriegsman, what's the state of the Nation's dance?

Ms. KRIEGSMAN. Well, I think it's extraordinarily vital and creative, but hard pressed, as all of the arts institutions are. We've made some reference to the fact that some of our choreographers are working overseas. I think this is both good and somewhat troubling, because so many of them depend on foreign touring for their livelihood.

FRENCH FESTIVAL ON AMERICAN DANCE

There is an extraordinary festival that is about to happen in Lyon, France in September which will be a three-week celebration of a century of American dance. It's called an "American Story" and it's being told by the French as a tribute to us. They have invited over 17 of our great companies and an equal number of individual artists. The entire city of Lyon will be turned over to American dance for three weeks. They have put $3 million into this.

Mr. YATES. The French have?

Ms. KRIEGSMAN. The French have, yes.

Mr. YATES. How much have we put in?

Ms. KRIEGSMAN. We've put in—the Arts Endowment actually has given a grant of $38,000 for commissions and revivals—

Mr. YATES. Three million by the French and $38,000 by the Arts——

Ms. KRIEGSMAN. That's right.

Mr. YATES. Okay.

Ms. KRIEGSMAN. I should also mention that that's twice as much as we spend on our dance touring through the Dance on Tour Program to travel dance across this entire country a year.

Mr. YATES. You mean you have $17,000?

Ms. KRIEGSMAN. We have $1.1 million in Dance on Tour, about $900,000 of which this year is going for dance touring, in that particular program.

So the French and foreign governments have been extraordinary in their recognition of our genius in this country. I think it's a great tribute to our artists that they have been so successful.

EDUCATION IN DANCE

Mr. YATES. I'm going to have two questions, Ms. Kriegsman. One is, you heard our questions with respect to the relationship between the theater and children——

Ms. KRIEGSMAN. Yes.

Mr. YATES [continuing]. And their education?

Ms. KRIEGSMAN. Yes.

Mr. YATES. The Russians, of course, are famous for their relationship with teaching their children ballet. Do we have anything like that in this country?

Ms. KRIEGSMAN. Absolutely. Virtually every one of our dance companies is heavily involved in arts education. The Dance Theater of Harlem, just before they came to the Kennedy Center on this last tour—and you know they've suspended their operations for about six months—was in Berkeley, California where they performed for 19,000 school children, two performances a day, mostly from the Oakland public schools district. The Oakland public schools district is in quite a bit of disarray, so it was an extraordinary job of organizing all of those schools and teachers and community leaders to bring those children in.

They came the performances. They actuallay had to turn 3,000 more children away that they couldn't accommodate. This was just in a 10-day period. The children brought their art work with them, celebrating dance and celebrating black history month, and hung them in the theater while the company was performing.

This is quite typical of the sort of arts exposure that our dance companies are doing across the country. The Alvin Ailey Company has a relationship in Kansas City every year where they come into town for two weeks, they send their dancers and faculty into the schools during the year, and they perform for students, they perform in prisons, they perform everywhere they can in the city.

There's been a tremendous coalition of leadership in Kansas City through the Kansas City Friends of Alvin Ailey. They're helping to build audiences for dance, both local dance and dance that is touring.

FEDERAL FUNDING OF DANCE

Mr. YATES. Well, now you raise an interesting point. Those who are fighting Mr. Frohnmayer and NEA want to end NEA as a source of funding for the arts. What would happen to ballet in the event that there was no funding to help ballet through NEA? What

if NEA funding was terminated as a result of Mr. Rohrabacher's initiative and the Congress following it?

Ms. KRIEGSMAN. I think it would be disastrous. You spoke of continuity earlier today, and I think the thing about the Endowment that has been so vital for the arts has been that sense of continuity. When other patronage has been flighty, unsteady, erratic, when touring engagements have sort of gone by the boards, the Endowment has been there. I think that the dance community certainly has recognized that it has been absolutely vital to the growth of dance in America that the Endowment has been here.

Mr. YATES. With the stimulation of NEA over the years, has there been a growth in the numbers of companies?

Ms. KRIEGSMAN. I'd say the numbers of companies have remained fairly level for the last five years or so. We get about 225 applications a year. There are more companies than that across the country. I'd say maybe 350 professional companies, and many, many individual artists working outside of company structures.

Mr. YATES. Well, would they continue if NEA were to fold?

Ms. KRIEGSMAN. I think most would not. I think they would be in great difficulty.

Mr. YATES. Well, the Dance Theater of Harlem almost folded, didn't it?

Ms. KRIEGSMAN. Yes, and they're trying to struggle mightily. I mean when I say——

Mr. YATES. Even with NEA support?

Ms. KRIEGSMAN. Even with NEA support, because, as you are well aware, our budget has not kept up with the growth in costs. Costs of touring and costs of the work itself, putting the work up, have gone up every year.

FY 1991 BUDGET FOR DANCE

Mr. YATES. Is this your way of asking for more money? [Laughter.]

Ms. KRIEGSMAN. Well, if you permit me to, I certainly shall. Certainly it could be very well spent. There's much, much more to do, in particular in terms of access to dance across the country, in terms of all of the educational programs that we've been talking about, bringing dance out to people where they can see it and feel it.

I have a copy of a wonderful letter from a child in San Antonio who had seen the Joffrey Ballet performing Frederick Ashton's "The Dream," and this child wrote and said, "I see dance on television,"—I should apologize to Brian O'Dohery for saying this in advance—"but seeing it in person, I could actually feel the music inside. This was my first time."

I think that people are hungry for live performance experience across this country. It's extremely important that we continue to help that happen everywhere.

Mr. DICKS. Will the chairman yield to me?

Mr. YATES. Sure I will. I was just going to make one comment before I yield. That is, I remember my own experience in that respect. I once heard—is it Schoënberg's "Transfigured Night?"

Ms. KRIEGSMAN. Yes.

Mr. YATES. And I wasn't impressed with it at all. It's kind of strange music. But then I heard it in connection with the dancing by Nora Kay.

Ms. KRIEGSMAN. That's right, and a great ballet.

Mr. YATES. And it's the union of the dance and the music that really made it a "Transfigured Night."

Mr. Dicks?

EFFECT OF REDUCED FEDERAL FUNDING ON PRIVATE DONATIONS

Mr. DICKS. The point that's made here I think is an important one. As I recall, there was an article in "The Wall Street Journal" several years ago which traced the money that we have had for the arts. When you started back in 1964 or 1965, when the Endowment was first authorized, there was a dramatic increase in the money that was contributed from the private sector. What I fear here is that in this hysteria that we're faced with that, if we did lose the Endowment, that it could have not only the very detrimental effect of losing the money that we have from the Federal Government, which is very small, but it would also send a very tragic and incorrect signal to the private sector that somehow the Endowment is in trouble or there's a lack of support for it. It therefore could have a dramatic and devastating effect on the private sector contributions to the arts, which today have dramatically increased because of the Endowment and kind of the partnership that's developed between the public and the private sector.

I've worried that the leveling off of funds during the Reagan years and the kind of hold on funds—and I think Mr. Frohnmayer points out we've lost 30 percent of our purchasing power—have already sent a signal that isn't positive.

Mr. Frohnmayer, since I have to leave, I'd just like your comment here. It seems to me that we're worried not only about the public funds here, but the potential loss of all the private sector support for the arts.

Mr. FROHNMAYER. You're absolutely right, Congressman, the statistic that is in the testimony is that in 1988 we gave, leaving aside challenge and fellowship grants, $119 million in grants. In order to complete those projects, private funds put up $1,363,000,000. If the Arts Endowment were to be cut out, if those in Congress who propose this were to succeed, not only would that catalytic effect be lost, but it would send a message to the States that they could take a whack at their local arts, their States' arts councils, and to the 3,000 local arts councils around the country. Business would learn that it isn't smart to support anything that is in the least bit controversial. Their money would pull back.

What would happen, in my view, is the destruction of the network that has been carefully built over the last 25 years to allow the arts to be delivered to communities in this country.

Mr. DICKS. The only thing I would also say is I have sat through hearing after hearing, listened, and we've reviewed the panel systems. I have been amazed, quite frankly, that there has been so little controversy up to this point. When thousands and thousands of applications have been approved and a lot of thought given to

which one should be approved, I think this panel system has done about as good a job as anybody could ask.

CONGRESSIONALLY MANDATED COMMISSION

Now one final thing: we have this commission. I was just reviewing the general provision we have. Can you give us a brief update on where are we on the commission?

Mr. FROHNMAYER. Well, the names went into the great void, and I hope that someday they will pop back out.

Mr. DICKS. Is that the White House, the great void? [Laughter.]

Mr. FROHNMAYER. No.

Mr. DICKS. Excuse me.

Mr. FROHNMAYER. No one had told us exactly when the clearance will be completed, but I have talked individually to several members of the commission. I know that they are raring to go and very anxious to fulfill their charge.

Mr. DICKS. Especially since, as I read the law, the commission has to go out of existence at the end of the fiscal year, which is in September of 1990. So, we're now really compressing the time for them to do their job. Maybe Congress might have to reconsider that.

But are you a little worried that if we don't get started pretty soon, we're not going to get the benefit of the——

Mr. FROHNMAYER. Yes, I think the train's already on the track and to a large degree is ready to leave the station. I hope that the commission will be able to advise you because I think that the people who have been appointed are extraordinarily competent in that regard. I know I would like to have——

Mr. DICKS. This is going to advise all of us, isn't it? It isn't just——

Mr. FROHNMAYER. Yes. Oh, absolutely. I would very much like to have the benefit of their wisdom.

MR. DICKS' POSITION

Mr. DICKS. Well, I just want to say I remain a strong supporter. I hope that we get the reauthorization bill passed this year. I think this is a very wise, prudent investment of taxpayer money. I read through your initiatives. I think they're good, trying to get the arts out into all parts of the country, Alaska, everywhere.

We appreciate what you've done in the State of Washington. I can just say, when I look at where the arts were in the State of Washington when I was going to school and where they are today, I think we have one of the finest arts programs in the country, and Oregon does as well.

That would not have been possible, in my mind, had it not been for the Endowment. The Endowment gave us those challenge grants, gave us the underpinning for all of that. I think the arts in the State of Washington, for example, are much stronger than if we had not had the Endowment. I think we would be hurt very badly if the Endowment were somehow not reauthorized and Congress didn't continue to support it.

I hope you'll continue this fight and present the case. I think you've got a solid case. I think when the American people hear it and understand it, that they will continue to support it.

Thank you, Mr. Chairman.

Thank you, Ms. Kriegsman.

CERTIFICATION BY APPLICANT

Mr. YATES. May I ask you about the application forms which require a certificate by the applicant? Is that new this year? Is that certificate new? Did you used to have certificates as well?

Ms. KRIEGSMAN. I'm not sure what you're referring to. Are you referring to the statements with the new legislative language in them?

Mr. YATES. Yes. Obviously, you didn't have the legislative language. Did you always require your applicants to certify that they would——

Ms. KRIEGSMAN. To certify compliance with the other Federal regulations, yes.

Mr. YATES. That provision has always been a part of it?

Ms. KRIEGSMAN. This is new law this year.

Mr. YATES. This was just added to that form?

Ms. KRIEGSMAN. Yes, it was.

Mr. YATES. I see. So the certificate is not a new addition?

Ms. KRIEGSMAN. Not so far as I know.

John, can you speak to that?

Mr. YATES. Does anybody know? Ana Steele, do you know?

Mr. FROHNMAYER. Ana shakes her head. It is not new.

Mr. YATES. Why do you have a certificate, Ana?

Ms. STEELE. The applicants have to say that they will comply with Title VI regulations. There are a series of provisions that any Federal grant brings with it. When the applicant accepts the grant, the applicant accepts responsibility for carrying out those legal provisions.

Mr. YATES. And it is all those legal provisions? Why do you have to do that? He has to do that anyway, doesn't he, without certifying it? I mean, the law is the law. He has to comply with the law.

Ms. STEELE. I think it is common Federal practice throughout government.

Mr. YATES. But you don't have such certificates in the humanities applications.

Ms. STEELE. They're not in the applications, sir. They're in the——

Mr. YATES. I thought they were.

Mr. FROHNMAYER. No. Mr. Yates, the general terms and conditions are separate for each grant recipient. And then on the request form for advancement of reimbursement, there is a certification that says that the person will accept all of the terms and conditions of the grant.

Mr. YATES. I see. You set out the so-called pornography language. In your grant application now, or your acceptance form, do you also set out the language of the civil rights and the other Federal statutes that you say prompted the use of the certificate originally?

Mr. FROHNMAYER. Well, they are referenced. They are not all set out with specific language. Some of them are more general than others.

Mr. YATES. The question is: if you just make reference to the other statutes, why do you not just make reference to this statute rather than setting it out in detail?

Mr. FROHNMAYER. Well, there are two answers. One is that some of the other statutes are quoted in detail. For example, paragraph 16 on lobbying says that "no part of the money appropriated by any enactment of Congress shall, in the absence of express authorization by Congress," and so forth, and it goes on for three paragraphs there to quote that law verbatim.

Quite frankly, Mr. Chairman, I thought it important that the arts community know what the law was because this is a new law in fiscal year 1990. I thought they ought to know about it.

Mr. YATES. Is there any doubt in your mind that the art community knows about the law?

Mr. FROHNMAYER. Yes, there really is. I have been out to 22 States in the short time that I have been here, and a number of artists simply had no idea.

CONSEQUENCES OF A VIOLATION OF THE CERTIFICATE

Mr. YATES. Let me ask you what happens as a result of having signed this certificate and there is a violation of it. As I understand it, if there is a violation of the certificate, the person can no longer get a grant from you or from anybody else. Is that right, from any other Government agency?

Mr. FROHNMAYER. Well, there is a provision which is also set out here in paragraph——

Mr. YATES. The last paragraph.

Mr. FROHNMAYER. In paragraph 27, Suspension, Termination, and Debarment—that is a Federal regulation that governs all Federal grants, not just the Arts Endowment.

Mr. YATES. I can understand that with respect to an action like the Civil Rights Act or reference to the other acts. But here you have a statute that notifies the arts community of the fact that no grants may be given for any grant that might be pornographic, that doesn't have artistic merit in the opinion of the chairman of the Endowment.

Suppose an applicant were to sign that certificate, and he doesn't believe that he has filed or signed a certificate for a pornographic artifact. The chairman thinks it's pornographic and turns it down for that reason. Is this applicant then to be debarred from filing and getting a grant from the humanities and getting a grant from some other Government agency like the National Science Foundation?

Mr. FROHNMAYER. I believe not, Mr. Chairman. I believe that paragraph 27, Suspension, Termination, and Debarment requires a hearing and regular due process. I don't have the language in front of me to tell you precisely what is required, but I do believe that before any debarment, there has to be a hearing. It isn't simply somebody's opinion.

Mr. YATES. But he is subject to that, though, isn't he? If you, the chairman, believe that it is pornographic you start the whole chain in motion then?

Mr. FROHNMAYER. Perhaps you could speak more clearly on that than I, Mr. Chairman, since the law was written out of this committee.

Mr. YATES. I put the catch phrases in. I put the excluding phrases in. I offered the phrase that gave you the right to exercise your discretion and which made the grant acceptable if it had artistic merit. Just as Mr. Bennett is the drug czar, you are the art czar. Whatever you decide is pornographic may be or may not be pornographic. You have to decide whether it has artistic merit or not beyond that.

Mr. FROHNMAYER. That is a judgment that we make on every application as to whether or not it has artistic merit. I certainly hope we would never fund anything that doesn't have artistic merit.

Mr. YATES. Of course.

Mr. FROHNMAYER. I don't think, Mr. Chairman, that the fact that this legislation is in our general terms and conditions changes it one iota in terms of its applicability to our applicants.

Mr. YATES. I will tell you the thing that troubles me. Is this comparable to the old loyalty oath?

Mr. FROHNMAYER. No.

Mr. YATES. It's not. Is it something that would, because of a question of pornography, debar an applicant from getting a grant from some other agency? For example, Serrano is still alive. Is he debarred from being able to apply for another grant?

Mr. FROHNMAYER. I don't think anyone has suggested that the piece that he created was pornographic.

Mr. YATES. No.

Mr. FROHNMAYER. Religion is not in that category as far as I know.

Mr. YATES. Then there is nothing that would debar him in the law, is there?

Mr. FROHNMAYER. I don't know, Mr. Chairman. All I can tell you is that each grant that comes in the door we treat the same way, and it goes through the same rigorous process. The panels look at it, the National Council looks at it, and I look at it, and we determine whether it has significant artistic quality. Then we decide whether or not we're going to fund it.

### PORNOGRAPHY IN OTHER DISCIPLINES

Mr. YATES. All right. Maybe Ana Steele can answer this next question. Do you know whether there has been, in any other discipline than visual arts, any claim of pornography except maybe Erica Young's Fear of Flying? Are those the only ones you remember, Ana? Was there anything else other than visual arts? Anything in theater? Anything in ballet?

Ms. STEELE. On rare occasion there have been a few complaints but nothing like what we're hearing now.

Mr. YATES. Do you mean literature like poems or something like that? So it is literature and visual arts.

Ms. STEELE. And occasionally a few other areas.

Mr. YATES. Would you know whether there were more than 20 such complaints? How long have you been with the Endowment? I'm not asking your age. I'm just trying to identify you as a source of knowledge.

Ms. STEELE. Almost 25 years, but I went to work when I was 8 years old. [Laughter.]

Mr. YATES. Just about when the Endowment was created.

Ms. STEELE. The bill was signed September 29, and I went to work December 20.

Mr. YATES. Okay. You would know. Are you the one who said there had never been more than 20 really controversial applications?

Ms. STEELE. I don't think I said that, no.

Mr. YATES. Do you know of any? You would know, wouldn't you?

Ms. STEELE. I probably couldn't remember a few of them.

Mr. YATES. You would remember how many there have been over the years.

Ms. STEELE. Roughly.

Mr. YATES. Did they exceed 20?

Ms. STEELE. Probably not more than 30, I would think.

Mr. YATES. At the most?

Ms. STEELE. At the most.

Mr. YATES. Okay. Out of the hundreds of thousands of applications it has?

Ms. STEELE. Yes.

### FISCAL YEAR 1991 DANCE BUDGET

Mr. YATES. Let's get back to dance. How much more money do you want, Ms. Kriegsman?

Ms. KRIEGSMAN. Oh, my goodness. I've never been asked this question before. Well, we could use half again as much as we have in the dance program.

Mr. YATES. Well, I know that. You could probably use twice as much as you have.

Ms. KRIEGSMAN. Yes.

Mr. YATES. But the question is: knowing about the limitations, are there areas where you think your budget ought to be expanded?

Ms. KRIEGSMAN. Indeed.

Mr. YATES. Would you put that in the record?

Ms. KRIEGSMAN. I will certainly do that.

Mr. YATES. Would all of the program directors put in the record their accomplishments and educational involvements, what they would do with more money, and how the 1990 appropriations language affects them?

[The information follows:]

NATIONAL ENDOWMENT FOR THE ARTS

WASHINGTON D.C. 20506

A Federal agency advised by the National Council on the Arts

# PROGRAM ACCOMPLISHMENTS

# AND

# EDUCATIONAL INVOLVEMENTS

Advancement Program

Program Accomplishments

The Advancement Program is designed to be a catalyst for organizations as they carry out objectives developed in their strategic plans using Phase II grants and matching funds. The participants in the Program have been encouraged, through the technical assistance phase, to analyze their needs and develop a cohesive plan for a more secure future, building a sound organizational base. For example, organizations have been able to hire additional support staff so that more time may be spent on artistic initiative and planning. Exhibition and education programs that aid in creating greater public awareness of the arts have been developed as a direct result of the Advancement Program.

In addition to technical assistance and project funding, FY 90 Advancement grantees received computer systems and training from the IBM and NYNEX Corporations. This was demonstrative of public and private partnership working in support of the arts. The total value of the IBM/NYNEX gift is $609,539. The program is hopeful about negotiating similar private/public partnerships in the future.

The Repertory Dance Theatre
$72,500
Salt Lake City, UT

The Repertory Dance Theatre (RDT) was founded in 1966 to aid in the decentralization of dance in this country. It was created to achieve the following goals: to be a professional modern dance company based in the West; to perform both contemporary and historic works; to develop the works by its own dancers and choreographers; to give independent artists access to a quality professional company; and to act as a dance education resource for public and private schools. The effects of Advancement have been positive for RDT. For example, RDT's Board of Trustees has become a more cohesive and committed group. They have taken ownership in the company's activities, working closely with the staff. Board donations have increased by 400%. The staff is comprised of arts management professionals with impressive backgrounds and a long term commitment to the company. With the Dancers, and staff salaries have increased 10% to 20%. Dancers now earn a living wage and can look forward to further increases in wages, more weeks of work and professional opportunities within the company. The effect upon RDT's earned and unearned income has been dramatic due to a

higher state and national profile. The Advancement grant has galvanized RDT's fundraising efforts resulting in an increase of unearned operating income of 25%. Earned income has expanded by 122.4% due to touring income for 1990-91. RDT has created a working capital reserve of $25,000 initially, increasing to $35,000 by 1991-92. RDT will also have a rent fund totalling $30,000 by 1991-92. As a result of receiving both the monetary award and technical assistance from the Advancement Program, RDT has been able to increase its outreach services to the community and the schools. Lecture demonstrations, master classes and workshops have introduced a variety of groups to the art form of American modern dance. This success has given RDT positive energy and confidence in the artistic vision of the company.

Southwest Alternate Media Project $75,000
Houston, TX

Southwest Alternate Media Project (SWAMP) is a regional media arts center promoting the creation and appreciation of film and video art forms to a multi-cultural public. SWAMP is committed to the film and video art of the Mid-America region, to the artists producing independent films and to the cultivation of an engaged audience. The Advancement Program enabled SWAMP to develop a cohesive year-round media arts educational program for both youth and mature artists. A tribute to the quality of their work is evidenced in the sponsorship of a series of pilot television programs sponsored by KZAS-TV, the NBC affiliate in Dallas/Fort Worth. The half hour programs, hosted by young people, showcased works created by youth all over the country, and were broadcast on Saturday mornings, prime time without commercials. SWAMP is in the process of developing a continuing series, with the potential for national distribution. Due to the development of this program, SWAMP has been invited to represent the United States at an international congress on media literacy and education to be held in Spain in July. Over the next three years, SWAMP plans the development and nurturing of programs which will not only position the organization as a leader in media arts education and exhibition, but also will establish a base of community support and earned income potential which to the development of media literacy in the Mid-America/South Central region of the country. Participation in the Advancement Program has made this possible.

Texarkana Regional Arts & Humanities Council, Inc.
Texarkana, TX

FY 89 Advancement Participant

The Texarkana Regional Arts & Humanities Council (TRAHC) is a multi-purpose, multi-discipline organization which serves 31 counties and parishes in Arkansas, Texas, Oklahoma and Louisiana with headquarters in the twin cities of Texarkana, Arkansas and Texas. In this rural mid-south region where the 1980 census showed only 41% of the population over the age of 25 to have high school diplomas, TRAHC's purpose is to enrich the human experience by increasing the public's awareness of, exposure to, and participation in the arts and humanities in their diverse expressions. To carry out this mission, TRAHC's primary program is Arts Education in numerous forms, which, in FY 89, served 19,102 students from 69 schools from 37 districts in 38 communities. As most of the area school systems have no arts specialists at any grade level in any discipline, TRAHC provides most of the only arts experiences offered to children by professional artists and performers. Additionally, TRAHC's programs include: the Perot Theatre Series, a 20-event, performing arts series which had ticket buyers from 262 schools and communities as far away as 300 miles: visual arts exhibitions; docent training; tecnhnical assistance to area artists; a newsletter and historic preservation. The Advancement Program has enabled TRAHC to develop a valuable new network of professional resources and heighten their visibility on the national arts scene. TRAHC has refined broad arts education programs and improved their desktop publishing capabilities as well as developed new financial and budget report formats. During Phase I of Advancement, TRAHC focused on how to best serve the region's children and adults with new and existing programs. It has also tried to interrelate all other TRAHC programs to education and maximize the Regional Arts Center as a resource when it opens in November, 1990. In addition to developing their strategic plan, TRAHC reorganized their staff, completed a $1.5 million capital campaign of all private monies, and began renovation of the old Federal Courthouse.

Advancement Program

Educational Involvements

The Advancement Program serves many facets of organizational and program development during the 15-month period of technical assistance, including educational and outreach programming by organizations in each of the disciplines served by the program. Technical assistance is provided to assist in devising specific strategies and solutions in areas intrinsic to immediate organizational needs which have a direct bearing on the ability of the organization to achieve its goals. Advancement seeks to help the organization develop a multi-year artistic and management plan which encompasses all areas of the organization including educational programming. There are two FY 89 Advancement participants from the Arts in Education discipline: The Selma Levine School of Music in Washington, D.C. and the Texarkana Regional Arts and Humanities Council in Texarkana, TX. FY 91 Phase I Advancement applications from the Arts in Education discipline will be accepted in September 1990. Additionally, outreach and in-school programs are encompassed by organizations in other disciplines, such as Dance and Music, two of which are listed below.

Dance Umbrella, Boston, Inc. $75,000
Cambridge, MA

Dance Umbrella's mission is to serve the people of Massachusetts and the field of dance through the presentation of the contemporary and culturally diverse artists from around the world. Dance Umbrella nurtures dance by commissioning new work, providing educational programs for the public and providing services to the local dance community. During Phase I of Advancement, Dance Umbrella developed a strategic plan that included: establishing an urban dance festival; a new-works commissioning fund; a dance company-in-residence program; launching a search for a centrally-located theater; and expanding education and outreach programs to provide access to dance to people from all ethnic, racial and cultural backgrounds and of all ages and abilities. In the past year, Dance Umbrella's outreach and education programs have increased access to people from diverse communities, including Blacks, Latinos, Native Americans, school children, the elderly, the hearing impaired, scholars, artists and the general public. The President of the Massachusetts Cultural Alliance has said that Dance Umbrella has the most diverse audiences of any cultural group in the state. Dance Umbrella's education and outreach efforts during the residency of the American Indian Dance Theatre, funded by the Advancement Program, included a performance for over 1,000 school children and the local Native Americans at a school in Mashpee, MA, home of the Wampanoag

tribe. The Director of the Harvard University American Indian Program stated "The racial undertones in Mashpee have reached dangerous proportions. The American Indian Dance Theatre's performance in Mashpee for the school and the community helped to extinguish this racial tension and contribute to an understanding of the American Indian in this area."

San Francisco Girls Chorus
San Francisco, CA

Advancement FY 89
Phase I participant

The San Francisco Girls Chorus (SFGC) has a two-fold program comprised of a performing program, the Concert Chorus; and a training program, four levels of instruction in voice, musicianship, staging and diction lessons. SFGC serves girls from ages 7 through 16 from all socio-economic and ethnic backgrounds through a substantial financial aid and outreach program funded by private donations and foundation grants. The SFGC provides lessons in teamwork and cooperation, teaches self-discipline, concentration and the satisfaction of meeting difficult goals. Because of the strong bond these girls develop with one another, they form a peer group outside of school and their neighborhoods. The Chorus is also a training center for future musicians, with over 50% of its graduates continuing music studies on the college level. The Advancement process has been invaluable to SFGC in planning for future development. SFGC's growth in just over a decade has been extraordinary, from 45 singers and a volunteer staff, to 270 members, a music faculty of 18, an administrative staff of 5 and a board representing the community it serves.

Challenge Program

Program Accomplishments

Since its inception in 1976, the National Endowment for the Arts Challenge Grant program has awarded over 236 million dollars to local, regional and nationally-based arts organizations. During the past twelve years Challenge grants have been utilized to build new performance halls, hire full-time directors, establish endowment funds to perpetuate long and healthy futures, retire past debts and implement programs aimed at filling the gap between educational budget shortages and arts education. While many of the grants during Challenge I and Challenge II were aimed primarily at promoting financial stability, Challenge III grants urge organizations to initiate projects which will have a significant effect on the future direction of art disciplines. The new direction of Challenge is exciting and the results of the program will definitely influence all art forms in the twenty-first century. Currently, Challenge III supports four types of projects: Artistry, Access, Appreciation, Support Systems. Encouraging arts institutions to explore new areas and experiment with different techniques is a necessity to keep public interest peeked and artistic development on the cutting edge. The Challenge Grant program is more than just projects and innovative ideas, though. Millions of people have been introduced to art, music, theatre and dance as a result of National Endowment for the Arts Challenge Grant Program.

Spanish Theatre Repertory/Repertorio Espanol
New York, NY $100,000

Despite the fact that the United States is the fourth largest Spanish-speaking country in the world, Hispanic audiences have had very limited access to quality Hispanic theater. The Spanish Theatre Repertory Co. has existed in New York City for over twenty years but despite its prominence, it is relatively unknown in the rest of the nation. The award of a Challenge III grant is changing this and soon Hispanic communities in Kansas City, Missouri, Taos, New Mexico and Denver, Colorado will be able to experience quality Hispanic theater in the Spanish language. Repertorio's first full-time tour director has been hired and as a result broader tour schedules have been made and a wider diversity of host cities has been chosen. The support provded by the Challenge III grant has enabled the managing director to precede the company's arrival, speak with local hispanic organizations, aid them in coordinating marketing techniques and cultural awareness within their communities. The Spanish Theatre Repertory Co. is now able to visit more cities with significant numbers of Hispanics

and not only provide high quality theater but also assist local leaders and organizations in strengthening their presenting infrastructures. The Company, by example, sets standards of quality to foster strong local theater companies and assist them in gaining cultural recognition. The major impact of the grant has been the ability of the company to offer reduced performance fees and provide marketing assistance. Thanks to National Endowment for the Arts funding, audiences are able to experience quality performances and struggling local Hispanic arts organizations are gaining expertise in marketing and audience development.

Ballet West $500,000
Salt Lake City, UT

A goal pursued by many arts organizations, bringing the arts to communities with weak or non-existent cultural institutions, has been fulfilled by Ballet West, as a result of funding by the National Endowment for the Arts-Challenge III grant. In the twenty months since the award of the Challenge grant, Ballet West has expanded its touring circuit to over 15 cities in the West. In addition, it has established "hub" cities and "spokes" which serve as regular host cities and recieve development assistance and support to become strong cultural institutions on their own. Many cities where Ballet West performs do not have their own companies, but as a result of a single visit by Ballet West, private supporters and corporate sponsors have stepped forward to make Ballet West's temporary residence a regular occurance. Without the support of the National Endowment for the Arts, many communities would be without quality live dance performance, or face the reality of watching their present repertoires dissolve. By providing support and assistance to floundering organizations and stimulating support within the community, Ballet West has had broad reaching impact on the cultural life of the region. The Challenge III grant has enabled Ballet West to aide other regional companies while nuturing a strong base for the dance medium far into the future.

Washington Drama Society/Arena Society
Washington, DC $1,000,000

Institutional cultural diversity should be the goal of every arts organization in the United States. The Washington Drama Society/Arena State is committed to addressing this need immediately. As a result of a Challenge III grant from the National Endowment for the Arts, the Arena Stage has begun the process of implementing a fellows program aimed at recruiting and increasing minority participation, especially African-Americans, in arts administration and artistic development. Since the program's inception, Arena Stage

has also been awarded its first Ford Foundation grant for the fellows program. The project will offer training to talented young African-Americans in both artistic and maagerial areas of not-for-profit theater. In addition, the company will increase production of works by blacks, for work based in other cultures, and is committed to increase African-American membership of its permanent acting ensemble. The groundwork by the Arena has been very thorough. Due to support by the Arts Endowment, Arena Stage has been able to obtain the assistance of a nation-wide network of minority organizational leaders and arts educators to recruit two dozen promising fellows. Without a Challenge III grant, implemention of this program would have taken much longer and the nationwide support garnered would have been considerably less. Multicultural programming, both on the stage and behind it, are necessary if any arts organization wants to gain community-wide support and recognition.

Perservance Theatre
Douglas, AK $100,000

As a result of a Challenge III grant from the National Endowment for the Arts, the Perseverance Theatre has been able to implement a full-time resident company, uniting 14 artists from all parts of Alaska. The theatre can now expand its performance schedule and also broaden its performance base by recruiting from all over the state. The Alaska Conservatory, another direct result of the Challenge III grant, is an employment/education program which has been the driving force behind the educational support to local arts organizations and artists. Also, the Alaska Conservatory recently implemented a fellows program which resulted in tha commissioning of two local playwrights and the hiring of one fellow by the Perseverance Theatre, as one of its staff. The excitement provided by the Challenge III grant has motivated Perservance to seek additional sources of outside funding and to focus on becoming not only a great regional institution but a national one as well. Local theater companies have been encouraged by Perseverance's recent success and are revitalizing their artistic efforts. The rich cultural and historical diversity of the region has begun to be tapped, and as a result of National Endowment for the Arts support, Perseverance is becoming a cultural hub for a variety of arts activity. Until very recently, the vast geographical gaps were mirrored by equally large cultural and artistic gaps However, through

cooperation, education, national funding and support, the cultural institutions and artists of Alaska are anxious and willing to become a strong and well recognized part of American culture.

WGBH Educational Foundation
Boston, MA $450,000

A first in broadcasting history has been made possible through a National Endowment for the Arts Challenge III grant to WGBH Education Foundation, for a project to make television accessible to the blind and visually impaired. Descriptive Video Services (DVS) is a revolutionary process which provides visually impaired persons with all the nuances of the visual medium. DVS enhances the verbal dialogue by offering concise descriptions of visual aspects of the performance such as characters' movements and body language, scene changes, settings and costumes, without interrupting or interfering with the audio. Any stereo television can recieve DVS if it is equipped with the Separate Audio Program channel. Descriptive Video Services are offered free of charge. Currently, DVS is available on thrity-two public television stations. "Masterpiece Theatre," "Mystery," and "American Playhouse" all presently provide DVS with each series. In addition, "Degrassi High", a program developed for teenagers is telecast with DVS. Plans are under way to incorporate DVS into many more PBS series as funding and support become available. DVS marks a great advancement in making the arts accessible to special constituency audiences, and it introduces the entire industry to a completely new concept of expression of the art form.

Challenge Program

Educational Involvements

One of the four objectives of the Challenge III program is APPRECIATION. Projects funded should extend and deepen public appreciation of the arts of highest quality. Examples include, but should not be limited to, new or substantially expanded approaches to classroom instruction, curriculum development, training or professional development of arts teachers, education materials, arts interpretation, education media programs, outreach programs, or educational programs in non-academic settings.

Since its inception in 1989, the Challenge III Grant program has provided the support and funds necessary to foster and enhance educational programs at the local and national levels. Arts organizations, in cooperation with local school districts,

have been able to implement programs designed to educate and interest the general public to the arts. One prominent theme is educating children and stimulating their desire to learn about and participate in artistic endeavors. The importance of our youth cannot be underscored and to discontinue such services will not only result in producing a culturally illiterate generation but will also hamper the ability of cultural organizations to garner the support they need to continue in the future.

In the first two years of the program, Challenge III has funded nine appreciation projects, totalling $4,600,000. Eleven applications to this category are currently being reviewed, requesting $3,195,000 in FY 1991 funds.

Listed below is a sample of educational projects funded in Challenge III.

San Francisco Symphony $1,000,000
San Francisco, CA

To create an endowment which would permanently support Adventures in Music (A.I.M.), an innovative, community-oriented program for school children. Adventures in Music offers a sequence of classroom lessons and three in-school performances by professional ensembles featuring music in the Western classical tradition as well as the music of other cultures. Students also come to Davies Symphony Hall for a full orchestral concert with special narration relating the performance to their in-school experiences. Curriculum guides, audiotapes and teacher workshops are included in the program, and an interactive computer program is being developed. Adventures in Music is presented in partnership with the San Francisco Unified School District and three community music organizations -- Community Music Center, San Francisco Conservatory of Music, and Young Audiences of the Bay Area. A.I.M. is offered free of charge to 4th and 5th graders in every San Francisco public school (87% of whom represent ethnic minorities) and to some private parochial schools.

Monadnock Music
Peterborough, NH $50,000

"Lend An Ear" program is a progressive movement to bring music into the schools and introduce school age children and their families to music. Group ensembles and soloists visit local schools introducing students to a myriad of instruments, explaining the dynamics of sound groupings and encouraging each student to become involved in musical production. In addition, Monadnock Music is making great strides to encompass and educate the general public in music appreciation through free

public performances, lunch time concerts at nearby corporate cafeterias and cooperative efforts with the local schools integrating parent/child participation. The "Lend An Ear" program embodies community spirit and partnership while fostering an appreciation of musical performances. Currently, Monadnock Music is working in association with eight public schools in the Peterborough area and has been assigned a three year commitment to these schools.

Wayne State University
Detroit, MI $150,000

Due to the lack of personnel and facilities in inner city public schools, each year more extracurricular activities become extinct. In response to the sad decay of arts education and its availability, the College of Fine, Performing and Communication Arts at Wayne State University is doing its part to reverse this trend. With an eye to community service, graduate music students are volunteering in area school music programs. The "Early Identification of Talent" project identifies promising music students and provides each with special instruction in their muscial insturment. The goal of the program is not only to produce talented young performers but increase the students' self esteem and confidence in the other aspects of their educational performance. The students improvement will be tracked and weekly tape recordings will document their progress. In addition, summer camps and opportunities in cooperation with the schools and the University are planned for all interested music students in chamber music, string orchestra and theory. As a result of the Challenge grant, the University will be able to provide these services free of charge while also coordinating transportation for the participating students and provide the necessary instructional materials.

The Museum of Fine Arts, Houston
Houston, TX $250,000

Integrating art education into a school system which currently provides no elementary art teachers has been the impetus behind the Museum of Fine Arts, "Learning through Art" program. Prior to the award of the Challenge grant the museum was stretching all possible resources to meet the requests of over 9,000 classrooms for in-house visits and classroom presentations. With only 100 docents, many requests were unfulfilled. Due to the Challenge grant, the museum's education department has begun the search for two full-time teachers to serve as educators both for teachers and students. Based on the belief that truly efffective integration of art and other areas of study can only result from educated teachers, the museum is

preparing for a teacher education session which will take place this summer. The students will both be exposed to art in relation to the studies they are pursuing while also gaining access to actual art pieces the museum is displaying. The University of Houston is assisting the museum in aligning its curriculum for the teachers and is also providing college art students as docents in the museum.

The ArtsConnection $400,000
New York, NY

To develop, field test, implement and evaluate the programs and services to be offered at the ArtsCenter, an arts-in-education facility being established by ArtsConnection housed in the former High School of Performing Arts building in mid-town Manhattan. Operating during non-school hours the theater, gallery and studios within the ArtsCenter will provide space to conduct intensive, discipline-related programs for children and families, and professional development services for teachers and artists which most schools cannot accommodate or sustain.

DANCE PROGRAM

Program Accomplishments

UNIVERSITY OF IOWA, HANCHER AUDITORIUM
Iowa City, IA

The Hancher dance audience is drawn from an immediate population base of 60,000 plus 30,000 students. This year the audience grew to 105,000, 25% of which were students.

Since 1984, the Joffrey Ballet has visited Hancher for performances and regular summer residencies. In 1987, Hancher commissioned The Nutcracker and included children from the state as part of the production. Seventy children from all over Iowa and western Illinois rehearsed for the original production during a five to six month period. Thirty-five of those children came to the Kennedy Center for The Nutcracker's east coast premiere. The second year, 400 Iowa children auditioned for the 70 roles. As a result of this involvement, local dance school enrollment has increased; 1,500 students now study dance, which is impressive in a community whose population base is 60,000.

The University also provided rehearsal time for the company to begin the reconstruction of Nijinsky's The Rite of Spring, perhaps the most important dance reconstruction project of the past decade. While the company was in rehearsal, the community was invited to observe the process--a rare opportunity for the public to see the restaging of a modern masterwork.

Hancher Auditorium has received just over $1 million from the Endowment since 1972 from Dance, Inter-Arts and Challenge Programs. "What it's done for Hancher is incredible--lots of leverage. There's a dance boomlet in eastern Iowa because of the steady build of the Joffrey Ballet company coming here over the years," says Executive Director Wallace Chappell. They could not have done the residencies and commissions without Endowment support.

KANSAS CITY FRIENDS OF ALVIN AILEY
Kansas City, MO

Kansas City Friends of Alvin Ailey (KCFAA) is a community partnership united by a goal of developing new audiences and advocates for the arts, with special emphasis on youth and minority communities.

The partnership has served as an artistic, educational and civic catalyst for Kansas City. The Endowment was a founding KCFAA funder with a $10,000 grant in 1984. Two subsequent grants have enabled KCFAA to become a national model for truly broad-based, cross-cultural support of

the arts. Equally as proud of their involvement with Alvin Ailey Dance Theatre are 30 major KCFAA funding partners, who commissioned two new Ailey works celebrating Kansas City's jazz heritage.

KCFAA currently directs a 12-week annual Ailey presence, including educational residencies in school, physical education classes and an intensive summer AileyCamp for at-risk students.

135,000 Kansas Citians have participated in six annual KCFAA residencies:

* 98,000 children from 350 schools
* 22,500 at 22 public performances (41% minority participation)
* 12,000 at community workshops and lecture/demonstrations, from housing projects to prisons, including special programs for the elderly/disabled
* 1,000 at master classes in area dance schools

Among the many extraordinary features of the Ailey-Kansas City residency has been the interracial leadership structure and the degree of true involvement by all segments of the community. At Alvin Ailey's memorial, Board Chairman Stanley Plesant noted that "he brought the community [in Kansas City] together, black and white, young and old, people who never would have known each other." Audiences for the company's performances in Kansas City are the most thoroughly integrated of any the company performs for anywhere.

This residency has been an exemplar of all of the aspects of dance presenting the Dance Program has tried to foster and assist: long-term commitment and involvement of a major artist and ensemble, commissioning of new work, partnership between the community and the company, educational penetration, collaboration between the Ailey Company and the State Ballet of Missouri in joint performances and exchange of repertory, development of new ideas about how dance can be extended beyond performance to affect the lives of young people (AileyCamp), and access to dance for all people.

SAN ANTONIO PERFORMING ARTS SOCIETY
San Antonio, TX

San Antonio Performing Arts Society brings national and international dance and music annually to San Antonio theaters. The Association was begun as a pilot project of the Arts Council of San Antonio; its success over 12 years has been the result of programming a variety of music and dance performances which appeal to the culturally diverse population of San Antonio. The Endowment has supported SAPAA through the Grants to Dance Presenters category since 1984, and the following are excerpted from letters to the Society:

> On seeing Frederick Ashton's "The Dream," a masterwork based on Shakespeare's A Midsummer Night's Dream and performed by the Joffrey Ballet on tour in San Antonio, an eighth grader wrote, "Being there was more exciting than watching it on television because when you are there you can accually [sic] feel the music inside of you."

On attending the "New Directions" series of contemporary dance and music, a retired U.S. Army Colonel wrote, "We have been pleased to see so many young people, as well as some oldies: I am 70, and Betty is 65. We still like to be involved with new ideas, new techniques, new concepts."

DANCE ST. LOUIS
St. Louis, MO

Dance St. Louis, a presenting organization, received its first Endowment grant in 1979. In 1989, American Ballet Theatre was brought to St. Louis for the first time in 26 years, with the aid of a Special Project Grant ($75,000) to Ballet Theatre Foundation that enabled them also to tour to Houston and Minneapolis. St. Louis' portion, 25%, was only 5% of ABT's costs, but the Dance St. Louis board would not have considered taking the risk without the Endowment funding. Up to that time, Dance St. Louis had never presented a large company for a full week's residency. 19,000 people saw the company perform in a single week.

THE JOYCE THEATER
New York, NY

The first grant for the Joyce Theater (500 seats) came from the Endowment in 1979, directed toward demolition drawings for the building. This was then matched by the New York State Council for the Arts. The Endowment believed in the necessity for the theater before any other funding agency. "Its foresight and understanding of the needs of the field, by taking the initiative to fund and aggressively promote the project, was very dramatic and critical for us," said Cora Cahan, Vice-President.

By believing in the Joyce Theater project, an important asset to the dance community and the cultural life of the nation was built. The theatre presents dance 35 weeks of the year, with a waiting list for any additional time. In six years it has become one of the major dance presenters in the country, serving as a showcase for companies making their New York City debut as well as home base for many of the city's resident companies.

DANCE UMBRELLA, BOSTON, INC.
Boston, MA

Dance Umbrella is the largest presenter of contemporary dance in New England and one of the most active presenters in the nation. They feature international, national and resident dance companies from diverse world cultures, while developing partnerships within the community to increase access. During the 1988-89 season, 65% of their performers represented minority groups. Many of their projects have become national models. Since 1983, Dance Umbrella has received Endowment funding in the Dance Presenters and Services categories, and in Advancement.

Last spring, they presented American Indian Dance Theatre* in four evenings of sold-out performances. They worked with New England Native Americans to build communication among the local Native American community, the non-native public, the dance community, and company members who are mostly from Western tribes. With the tribal leaders, a welcoming ceremony was organized--an extremely important gesture for both groups of Native Americans. Prior to the performances, they produced a first-ever, urban, indoor pow wow....in a hotel ballroom. They expected 300 to 400 people to attend; 3,000 people showed up.

The local Indian community was amazed, proud, and thankful for the occasion; they were particularly surprised that someone outside their community would help to organize the event. Further collaborations have occurred due to that fruitful partnership, and have contributed much in building important cultural bridges between the Native Indian community and Bostonians. "Relationships that are built on these bridges will continue to flourish," says director Jeremy Alliger. "They help to broaden the definition of what 'community' means."

Performances by the American Indian Dance Theatre were attended by many Native Americans, some of them attending presentations of their folklore for the first time. American Indian Dance Theatre received their first company grant of $10,000 from the Dance Program for FY 90.

Dance Umbrella also presents a Jazz Tap Festival bi-annually, bringing great masters into the community along with newer artists. A full range of presentations occurs, including master classes, lecture/demonstrations, films, panels, and performances. This season, Dance Umbrella has commissioned Savion Glover (16 year-old star of Black and Blue) to create his first work. Savion will audition inner-city youngsters in Boston and create the piece on them. After performing it in Boston, they will travel to New York City where the youngsters and Savion will teach New York children the roles. Performing together, the new work will be shown at Harlem's Apollo Theater in partnership with the presenting organization, Dancing in the Streets, which recently received Dance Program support for this project.

OHIO CHAMBER BALLET
Akron, OH

Ohio Ballet was begun as an ensemble of eight students in 1968 by Heinz Poll and Thomas R. Skelton. It received its first Endowment grant in 1973-74 for $8,300. The company is now an accomplished ensemble of 21 dancers with 32 works in its active repertory and a budget of $1.4 million, and receives close to $70,000 from the Endowment.

Ohio Ballet performs contemporary ballet -- primarily the work of its Artistic Director, Heinz Poll -- but also brings to Ohio the works of such noted dance masters as George Balanchine, Paul Taylor, Anthony Tudor, and Pilobolus, as well as commissions by contemporary choreographers, such as Laura Dean and Susan Marshall. In addition to three subscription series in Akron, Cleveland and Toledo, the company performs regularly in communities throughout Ohio and tours extensively in the United States. In 1987, the company completed its first tour to South America where it performed in 10 cities.

Ohio Ballet typically uses simple costuming and rarely uses sets. Untypically for a ballet company, it does not produce The Nutcracker. In 1988, with a grant from the Endowment's Dance Program for the development of new work, Artistic Director Heinz Poll explored a new direction with "A Faerie-Tale." This ballet, with sets and costumes by John W. Barkla, formerly of the Minneapolis Children's Theatre, was well received at its premieres in Akron and Cleveland, where single ticket sales were at an all time high. Additionally, Challenge Grant funds were used by the company to stabilize its financial situation and to allow for Ohio Ballet's continued artistic development.

MIAMI MOMENTUM DANCE COMPANY, INC.
Miami, FL

In 1988, Miami Momentum Dance Company received a General Services grant to develop, produce and document a retrospective of the solo works of pioneer modern choreographer Eleanor King, then residing in New Mexico. King, now 84 years old, is one of the last important figures from the formative years of modern dance to have her work revived. To present and document the fruitful efforts of 60 years of artistic creation is to preserve the rich heritage of modern dance.

The following is excerpted from their final report:

A full evening of King's work had not been produced in New York City for over 40 years, so this event was a great gain in increasing awareness and appreciation for King and her work. As Deborah Jowitt wrote in her review:

> People who'd barely heard of Eleanor King were amazed, impressed...Everything about the performance seemed right: the glowing space of the church, the exceptionally fine piano accompaniment by Bernard Rose, the transfigured performing that got to the heart of each dance, and the dances themselves, as true of heart as any I've seen (Jowitt, Village Voice, June 21, 1988).

CHOREOGRAPHERS' FELLOWSHIPS

Choreographers' Fellowships have assisted hundreds of American creative dance artists at various times in their life's work. Artists who have received support early in their professional careers have gone on to international prominence including, among many others, Mark Morris, Bill Irwin, Bill T.

Jones and Arnie Zane, and Garth Fagan. For today's emerging choreographers of great promise and demonstrated excellence, such as Jowale Willa Jo Zollar, Ann Carlson, Lisa de Ribere, and Llory Wilson, individual Choreographers' Fellowships can be a stepping stone to the development of companies or a succession of diverse projects, or allow them to explore a particular vein of inquiry in their work. Ms. de Ribere wrote the following in her 1989 Final Report:

> "I can say, first off, that without the fellowship from the National Endowment, my career would not be developing in the exciting and often unexpected way that it is. This fellowship has made possible the freedom and lack of pressure which is not always present in a commission situation."

For established artists, such as Katherine Dunham, Pearl Primus, Indrani, Lucas Hoving, Hanya Holm, Anna Sokolow, Jimmy Slyde, Charles "Honi" Coles and many others, fellowships have enabled them to explore new ground, to continue to create and expand their artistry, to document, teach and pass along their artistry to younger artists. Master tap artist Charles C. Cook:

> My Choreographers' Fellowship provided the necessary funds for me to develop new choreography for performance, as well as teaching and choreographing for young tap companies and providing public service performances both within and outside my Harlem community. Because of NEA, they were dreams made possible."

Classical Indian artist Indrani, on the award of a three-year fellowship:

> Thank you very much for the grant...enabling me to peacefully complete all the dance choreographies circulating in my mind. I am hoping the coming three years will be my most fruitful creatively...I am composing new dances in the old tradition.

As David Gordon, choreographer and artistic director of David Gordon/Pick-Up Company, put it in speaking to the National Council on the Arts in May, 1987:

> "The future of dance is in the Fellowship Program. The people who are going to reinvent the systems, who are going to reinvent the work, who are going to supercede me, I hope, who are going to be new and original and make whatever rule you make on Tuesday inoperable on Wednesday--these people are in the Fellowship Program."

DANCE PROGRAM

Educational Involvements

Most of the dance companies supported by the Dance Program are involved in educational activities in their home communities and on tour. In most instances, companies initiate and develop the programming, working in concert with a presenting organization (if on tour) and school districts and other community organizations. Dance companies often develop their own curricula guides which are provided to teachers in advance of school programs; some offer dance training for teachers in their studios. The enrichment of dance education requires an investment of human resources; while some excellent models have been created and implemented, much more could be done if funds were available.

For some dance companies, educational programming is the core of their artistic mission--everything they do is "educational." For others, the production and performance of dance is primary; educational opportunities provide access to the dance art, and enhance understanding of it. Because the field is financially stressed and works very close to the bone, resources are not sufficient to support educational components at the same level of expertise and quality as are given to a company's performance season.

The following examples include grantees who have requested support for educational outreach activities as well as those who develop educational programs in conjunction with their performance and touring seasons. These are but a few among many.

AMAN FOLK ENSEMBLE $68,000
Los Angeles, CA

To support domestic touring and costs associated with residency activities of the Aman Folk Ensemble.

Aman Folk Ensemble just completed its 25th Anniversary season, having established itself as the largest American ongoing professional dance company in ethnic and folkloric performance. During the past 16 years, Aman has toured throughout the continental U.S., Alaska and abroad.

During 1987, AMAN initiated a special project in collaboration with the Los Angeles County Public Library System. Through 192 public libraries in the system, AMAN presents a series of children's performances, workshops, lectures and family performances targeted at communities which otherwise would not experience an AMAN performance. To date, a series of over 18 of these programs have been presented throughout Los Angeles County reaching over 5,000 community members. In addition, AMAN presents an average of 200

lecture/demonstrations to over 80,000 students in the southern California region. Through an extensive education program, AMAN also teaches in long-term residencies up to a semester in length, totalling over 800 workshops in 1988-89.

ORIGINAL BALLETS FOUNDATION $11,400
New York, NY

To support the activities of the New Ballet School, providing New York City public school children with free dance training, transportation, supplies, and opportunities to view dance performances.

The New Ballet School offers free professional ballet training to primarily minority and economically-disadvantaged New York City public school children who might otherwise not have this unique opportunity. This is the only program in the country that provides professional dance training during the school day, as well as transportation and dancewear, all at no cost to the children. Curriculum includes, in addition to technical dance training and tickets to professional performances, studies in classical music, history of classical ballet, movement techniques of other countries, and theatre production. Since the School's inception, nearly 2,800 students from 183 public schools have attended tuition-free classes at the School. In 1989-90, the School will teach 500 students from all five boroughs of New York City, and audition 12,000 students from 75 schools. The School is a model program that contributes to the field of dance by providing professionally trained minority dancers to ballet companies.

FOUNDATION FOR THE JOFFREY BALLET $245,000
New York, NY/Los Angeles, CA

To support production costs and performance seasons in New York and Los Angeles.

During the company's performance season in New York City, blocks of tickets are set aside for repertory and "Nutcracker" performances to provide free performances to children from low income households. This season's participants included: Girls Club of New York (Bronx); Graham-Wyndham Services; Harlem School of the Arts; Hunter College; Ideal Montessori; Leake Watts Children's Home; and distribution through the Mayor's office to New York City Public Schools. In addition, the Joffrey was able to reach over 2,000 schoolchildren from Westchester County, Queens, and Staten Island in a joint effort with City Center Theater. The Joffrey provided materials for in-classroom preparation and arranged for dancers to give lecture/demonstrations to participating schools.

During the 1989 winter season at the Los Angeles Music Center, 3,000 underprivileged children participated in Kid's Day 1989.
The Joffrey plans to continue an Hispanic Day program in conjunction with the spring 1990 season. The day includes an open rehearsal at the Dorothy Chandler Pavilion for approximately 2,500 children and senior citizens from the city's Spanish speaking population, an interpreted introductory

presentation by the company's artistic director and access to low cost performance tickets. The company's Dimensions in Dance program provides Los Angeles area high school students master classes with dancers and artistic staff and instruction in all phases of performing arts management. Finally, in a partnership with Los Angeles Mayor Tom Bradley's L.A.'s Best Program, an after-school care and enrichment program for the city's elementary school children, the Joffrey will hold an open rehearsal for 3,000 children.

BOSTON BALLET COMPANY $132,000
Boston, MA

To support the 1990-91 season of the Boston Ballet.

In an effort to make performances more accessible to children, each year Boston Ballet presents a special matinee series at substantially reduced prices for school students. Over the past 12 years more than 125,000 children have attended these matinees. The presentations are part of a comprehensive program that includes a pre-performance introduction to ballet. Teachers are provided with specially designed curriculum kits that help enhance the children's first dance experience. Due to the success of this program, last year Boston Ballet added two spring matinee performances. This year over 20,000 students will have an opportunity to see a live ballet.

Boston Ballet collaborates with a number of inner-city public schools throughout Boston. A program under Chapter 636 at the Curley School promotes voluntary desegregation in movement classes taught by Boston Ballet dancers. In response to the shortage of minority dancers in the ballet world, Boston Ballet created the South End Community Dance Project. Involving over 200 local children of racially and economically diverse backgrounds, the program introduces ballet to students who, for financial reasons, might not otherwise experience dance. The program provides free introductory dance courses in ballet, jazz, and ethnic dance and culminates in a performance by the students. At the end of the program, at least ten promising students are offered full scholarships to continue their dance education at Boston Ballet School. In the company's school approximately 90 of out of 600 students receive scholarships on the basis of merit and need, with special attention given to minority students.

WASHINGTON PERFORMING ARTS SOCIETY
Washington, DC

Their "Concerts In Schools" cultural enrichment program employs seven dance companies (classical Indian, modern, tap, clogging and African) which, during the 1988-89 season, presented 230 performances in 152 schools and 9 workshops with 27 sessions. The program is free-of-charge.

Their new Family Programming Initiative offered a Saturday afternoon series "Parade of the Arts" for adults and children with all tickets priced at $5. Their "Why Not Bring Your Children?" option offers adults who purchase regularly priced tickets to selected performances the option of purchasing tickets for their children for $5.

WPAS is active with American University, and in 1989 arranged for lecture/demonstrations with Nikolais Dance Theater, as well as a special arrangement which allowed for advanced ballet students from nearby Duke Ellington School for the Performing Arts, Washington Ballet, Capitol Ballet and Maryland Youth Ballet to take classes with the lead dancers from the Soviet Donetsk Ballet.

These types of activities will be continued this year with master tap artist LaVaughn Robinson and the Alvin Ailey American Dance Theater.

UNIVERSITY OF CALIFORNIA/BERKELEY $32,400
(Cal Performances)
Berkeley, CA

To support the presentation of at least six dance companies or artists during the 1989-90 season. Companies to be presented include artists such as Trisha Brown, Eiko and Koma, Dance Theatre of Harlem, David Parsons, Oberlin Dance Collective, Susan Marshall, Mark Morris.

Their Community Outreach Program is made up of three components: Artist Residency activities, SchoolTime Performances, and Sightlines events.

The Artist Residency component places artists into non-traditional performance settings in the community, to do master classes, workshops, lecture demonstrations, and mini-concerts. Twenty of these were planned for 1989-90, including Merce Cunningham, David Parsons Company, Dance Theatre of Harlem, Susan Marshall and Company and Trisha Brown.

SchoolTime Performances has grown from two performances in 1986-7 to 15 events planned for 1989-90. Children are brought in from neighboring schools to the University for special performances. Activities focus on school districts and community organizations with high minority populations. During Dance Theater of Harlem's two-week residency in February 1990, Cal Performances incorporated the company's "arts exposure" program for school children, an hour-long introduction to the ballet with selections from their dances, and expanded the usual two schooltime performances per engagement to 10 performances over the two-week period. The company provided a staff person to work with Cal Performances in developing the curricula materials and educational packets sent to the schools. The purpose of the program was to give children direct and exciting experience with dance. 19,000 school children attended (they turned away 2,000 more), from five counties incorporating 17 participating school districts representing 145 schools for grades 1-12.

Cal Performances mounted an art exhibit in the lobby of the Zellerbach Auditorium, stringing clotheslines and fishlines with 200 art works created by Oakland students inspired by Black History Month, Dance Theatre of Harlem and dance.

DESIGN ARTS PROGRAM

Program Accomplishments

The Arts Endowment sponsors the Mayors Institute on City Design, a program that brings together elected mayors and design professionals to provide a "crash course" in design for decision-makers from cities of all sizes throughout the country. Each mayor presents an urban design problem facing their city to the Institute's "faculty" of designers, who discuss, analyze, and suggest possible solutions. Each mayor returns to his or her city better prepared to deal with concrete design problems, and with a basic understanding of the design issues that require attention in the future. The program has been so successful in its national edition that regional editions have been initiated in the midwest, southeast, and west through three grants of $50,000 each to the University of Minnesota, Tulane University, and the University of California at Berkeley, respectively. So far, 77 mayors representing 10 million citizens have benefitted from the Institute.

"The New Frontier: Humanizing Technology," a showcase exhibition of American furniture, consumer products, equipment, and concepts, was supported by the Arts Endowment. The first comprehensive multi-product design exhibition since the 1950s, it was organized by the Southwest Museum of Science and Technology in Texas through two Design Arts grants totalling $73,000. The exhibit is travelling to science and technology museums in Chicago, Charlotte, New York, Los Angeles, and San Francisco, reaching two million visitors.

A guidebook for the planning and design of environments for Alzheimer's disease patients is being produced with the Arts Endowment's support by the University of Wisconsin. A $45,263 grant is helping them to investigate ways to produce designed spaces and objects that are more responsive to the special needs of these patients.

The Design Arts Program provided $48,200 to Nebraskans for Public Television to support a television documentary on the preservation and restoration of historic farm buildings and the importance of the farmstead in the cultural heritage and rural life in America.

The Arts Endowment awarded a grant of $50,000 to the Women in Military Service for America Memorial Foundation to support a national competition for the Arlington National Cemetery site mandated by Congress in 1981. The competition is being run according to the American Institute of Architects (AIA) guidelines under the direction of a professional advisor. Winners were selected by a nine-member jury composed of distinguished professionals, women officers, and women veterans. A competition compendium was published, and the three winning proposals were exhibited at the AIA's national headquarters in Washington, D.C.

A master design plan for the development of Wildcat Creek Reservoir Park allowed Kokomo, Indiana, to offer educational and recreational opportunities in the park without compromising the integrity of natural resources. Because a planning stage was undertaken with an Arts Endowment grant of $19,200, the city's budget for the park was maximized, as were the amenities provided for in the plan including meadows, forests, marshes, and wetlands, a larger open body of water, and a river channel. These diverse natural resources encourage such varied activities as boating, fishing, and picnicking.

The Design Collaborative of Louisiana Tech University received a $9,500 grant from the Arts Endowment to support the development of quality housing designs that meet the needs of poor urban and rural populations in the south. A group of designers will be asked to rate solutions to this problem in a design charette. Through the use of the resources of the program in architecture at Louisiana Tech, solutions will be refined and prepared for implementation. The North Central Louisiana Habitat for Humanity will construct a series of houses based on the results.

"The Playful City," a project to develop guidelines on how urban communities can better support the needs of children and their families, was assisted by the Arts Endowment with a $40,000 grant to Project PLAE of Berkeley, California. The program focused on creative ways in which planning and design strategies can be utilized to improve the urban environment for children.

A grant of $10,400 was awarded to the Pacific Northwest Arts and Crafts Association in Bellevue, Washington, for a collaborative educational program with the Bellevue Art Museum and the school district. In conjunction with a traveling exhibition, "Frank Lloyd Wright: In the Realm of Ideas," curriculum and teaching materials were developed to demonstrate the relevance of his methodology and theory to contemporary problem solving and creative thinking. Social studies and art teachers attended training workshops led by architects to develop curriculum material. The sessions were videotaped to reach the school disrict's 15,000 students and to preserve the program as a training tool for new teachers. Student drawings and models resulting from the program were exhibited concurrently with the Bellevue venue of "In the Realm of Ideas."

Stewart Mosberg of New York, New York, was awarded a grant of $15,000 to establish the Packaging Coalition for Solid Waste Management, an organization whose mission is the promotion of environmentally-safe package design. Although package designs are often among the outstanding examples of quality design, they quickly turn from advertising art to trash, comprising 30% of America's solid waste. Packaging designers must learn to influence product sales while minimizing damage to the environment. The Coalition serves to bring together designers, manufacturers, solid waste professionals, and consumers, who must work interdependently to solve the nation's solid waste problems. Initiation of the network is underway with help

of the Arts Endowment; a database, monthly publication, and industry forums are in various stages of planning, with membership fees alone expected to sustain the organization within a year.

The Maine Art Commission, in partnership with the University of Southern Maine, received a $39,900 grant to provide guidance and information to assist in implementation of the State's growth management legislation. Designed to guide growth rather than stop it entirely, the legislation plays a crucial role in shaping the character and landscape of the state. Through a database and public forums, the agencies responsible for managing growth will be aware of development successes and failures. The Arts Commission will serve as the research arm for the Office of Comprehensive Planning and the Department of Environmental Planning to assist in the management of visual impact of development.

For over 25 years, the National Endowment for the Arts has believed that educating both the public and art professionals is critical to the future success and evolution of art in America. That is why the Landscape Architecture Foundation received a $35,000 grant to support the preparation of a book on post-World War II landscape design. Concentrating on public plazas, parks, and private residences, this publication will feature essays, photographs, and renderings of landscape designs that represent the first consistent break with classical ideals and European models. The book will be a valuable reference source for design professionals and will help the public to understand how landscapes are designed and maintained.

The Illinois Institute of Techology, Chicago, held a symposium and exhibition, and produced a textbook for business and design schools, because of Arts Endowment support. The project provided information on the essential role of design in American industry through presentations and papers by the nation's leading experts in design and management. The project resulted in an account not only of the economic and social forces that have relegated design to a subservient role in industry, but made a cogent argument for how design can improve American competitiveness in international markets.

A $50,000 grant awarded to the California Institute of the Arts is a good example of how the Arts Endowment fulfills its mandate to foster creativity by supporting projects that both enhance American creativity and encourage public understanding and appreciation of new work and new opportunities. A one-month workshop in which designers, artists, and critics could produce, examine, and analyze individual works using such technologies as desktop publishing and computer-aided design provided a unique opportunity for collaboration between students and faculty in a non-competitive, non-pressured situation. Residencies supported by this grant included evening lectures and an afternoon symposium which further expanded the pool of talent available to students during this intensive learning experience.

A grant of $29,765 was awarded to E. Monte Motion, Inc., to support a commission for an original set design by the architectural firm of Tod Williams/Billie Tsien & Associates for a ballet choreographed by Elisa Monte. Known for their collaborative design work with fine artists, Williams and Tsien have demonstrated the extraordinary results that are possible when art and architecture are successfully fused from the inception of a design project; similar successes in public art are also the results of such collaboration. The ballet and set design premiered in New York in early 1990 and are scheduled to appear in other U.S. cities, as well as abroad.

Historic Windsor, Inc., of Vermont was awarded a $12,500 grant to develop a model for on-site training in preservation building skills. Long recognized as an obstacle to the preservation of our architectural heritage is the shortage of skilled craftsmen; with the help of the Arts Endowment, the Preservation Institute for the Building Crafts will develop and test a model that will lay the grcundwork for further on-site training programs nationwide. Few such programs exist, and those that do, such as Rome's International Centre for the Study of the Preservation and Restoration of Cultural Property, are open to candidates from around the world and therefore highly competitive. After assessing training needs and potential sites for on-site work, the first course will be taught at two locations in New Hampshire and Vermont.

Design Arts supports state arts agencies' efforts in design with program grants. The Arizona Commission on the Arts received $12,590 to support publication and distribution of Phoenix's master plan for public art. The guidebook provides other city officials with a methodology and case studies for planning public art. Intended for city and county governments, local arts agencies, state arts agencies, and urban designers and planners, this project resulted from a collaboration between the Arizona Commission on the Arts, the Phoenix Arts Commission, and the Design Center for the American Urban Landscape at the University of Minnesota.

The Architectural League of New York is producing a much-needed design study with proposals for new and redesigned schools in New York City with the help of the Arts Endowment. More than 40 new schools must be built, and almost 1,000 will require renovation, in the next decade; sociological and technological changes that have occurred since these shcools were built, however, necessitate a rethinking of educational design. Working with the Public Education Association, the League will formulate architectural programs that incorporate progressive thinking about school design. Proposals will be publicized to the city's education, architecture, and political communities responsible for decision-making regarding school design and construction, and will be distributed nationally as a model for other cities.

Evelyn Hoefer was awarded a $20,000 fellowship to travel the U.S. and document areas experiencing rapid loss of rural landscape. A distinguished photographer whose work celebrates the grandeur of rural history, Ms. Hoefer will focus on the family farm, an important component of American culture that is rapidly being displaced by production farming and unplanned suburban development. This grant will preserve on film an America carved out of forests and prairies and groomed by cattle and cultivation. The images made possible by this grant will also inspire rural preservation efforts.

A $49,000 grant was awarded to the Walker Art Center in Minneapolis to support the design of a three-and-one-half acre addition to the Minneapolis Sculpture Garden. The extension will provide additional space for temporary exhibitions and site-specific works. Landscape architect Michael Valkenburgh will work with the museum and the city's Park and Recreation Board in a collaboration that can serve as a model for the development of public parks in many other American cities.

DESIGN ARTS

Educational Involvement

The Design Arts Program has consistently supported efforts to improve design education. Most recently, the 1989 Overview Panel urged that the Program vigorously support design education at every level. Design illiteracy, the panel believes, is a societal weakness. It is therefore vital to improve design literacy among design patrons: corporate executives, real estate developers, builders, and Federal, state, and local officials. These people appropriate money, select sites, and approve plans; their decisions are crucial. The corporate public, "sub-species" patrons, include business people in general, corporate executives, and developers in particular. Spurred by Arts Endowment funds, leading university business schools are mounting direct educational efforts. Another sub-species includes Federal, state, and local appointed and elected officials. The Arts Endowment addresses their needs through leadership initiatives and state/local programs.

The education of children is another Program priority. The staff has canvassed educators, editors, and associations to collect samples of K-12 design education programs; sadly, the material fills only one file drawer. There are, however, three promising findings: (1) art teachers want more design-oriented teaching materials, (2) there is a willingness to teach design in unusual settings, particularly within history and social studies, and (3) the Program has received a sharp increase in design education grant applications. Arts Endowment grants are supporting pilot educational programs in Philadelphia, PA, Santa Monica, CA, Seattle, WA, and Chicago, IL. The design education of secondary school teachers is a necessary first step. Except for architecture, there have been no career guides for the design arts available in secondary schools. We cannot develop design literacy without educating teachers, guidance counselors, and parents. The Arts Endowment is now supporting grants to create, produce, and distribute informative materials for these groups.

Educating the general public also remains a priority of the Program. The public is the audience for design - the end user, beneficiary, or victim. If the public understood more about design, it would demand better products - in architecture, landscape, signage, urban designs, and consumer products. It would take more active roles in planning, preservation, and zoning. An educated audience is our best supporter; this is as true for design as it is for opera. The Arts Endowment is encouraging several public broadcast efforts in this area as well as supporting several design exhibitions.

Examples of Design Arts supporting educational programs follow:

Design Management Institute $53,000
Boston, MA

To develop 15 design-based case histories to be the core of a symposium, exhibit, and business school course curricula. This grant helped to fund research and writing of three design-based product case studies, plus faculty and student notes, that will be introduced into the 1990-91 curriculum of the Harvard Business School. They will also be included in the Harvard case index, the resource of business school case studies that are purchased by scores of other institutions.

Corporate Design Foundation $50,000
Boston, MA

To support preparation of plans for introducing design in business school curricula in a variety of ways. Arts Endowment funding has been matched by a $120,000 grant from IBM to provide research and materials. Corporate Design Foundation also has an additional $160,000 from IBM to be used on a matching grant basis for design education projects with 21 of America's leading business schools.

Kellogg Graduate School of Management $48,571
Northwestern University
Evanston, IL

To support the planning phase of an interdisciplinary design education, research, and outreach program for business students and practicing managers. The University will introduce an educational program to improve American industry's understanding of design. The Managememnt, Engineering, Law, Journalism, and Arts and Sciences departments will all participate in the development of a curriculum which examines how consumer and industrial products are created. A pilot outreach program for industry managers will also be developed and implemented as one or more executive seminars at Northwestern's Kellogg School of Management Executive Center.

University of the Arts $25,000
Philadelphia, PA

To support publication of a 48-page guide for improving education in industrial design, including such topics as educating the public, the relationship between design and management, and cultural differences in design education. It also includes a history of design education and an analysis of the challenges for the future.

University of Michigan $35,000
Ann Arbor, MI

To support an educational program to train a national network of elementary school teachers on how to help children see the importance and make-up of the cities in which they live. An instructional portfolio for parents, principals and teachers was produced for use with 4th, 5th, and 6th grade students. It is being distributed to a group of about 75 exemplary arts educators. The portfolio outlines and provides materials for a one-year action-oriented process for studying and improving children's neighborhoods.

Expansion Arts Program

Program Accomplishments

The Expansion Arts Program of the National Endowment for the Arts is undertaking a pilot program of collaboration with a few state arts agencies for the strengthening of selected rural arts organizations throughout the United States. In 1989, as part of the Pilot Rural Arts Initiative, the Alabama State Council on the Arts was awarded a matching grant of $40,000 grant to assist in supporting five exemplary rural arts organizations throughout their state. This initiative will be targeted at supporting staff development, technical assistance, and general operating costs for a selective group of high quality rural arts organizations in the state of Alabama.

A $5,000 grant from the Arts Endowment will support the salaries and administrative expenses for the Society of Folk Arts and Cultures. The Society is a nonprofit, community based organization whose primary mission is to provide a structure for documenting, preserving and celebrating the culture and traditions of the West Alabama region.

The Arts Endowment supported Xicanindio, a Chicano and Native American organization located in Mesa, Arizona, with a $20,500 grant to assist in the promotion of its resident music company, Zum Zum Zum. The company is a vigorous and authentic Latin-American music group that has developed an original contemporary style through a blending of Latin and Caribbean rhythms. Zum Zum Zum has reached audiences in isolated areas throughout Arizona and the Southwest.

The Arts Endowment assisted Ink People, Inc. in Eureka, California, with two $5,000 Arts Endowment grants to support the continued development of rural arts activities. One grant will support the production of ARC: The Rural Arts Newsletter, a bi-monthly publication which provides economic, community, and career development information for artists and arts organizations located in rural northern California. The other grant will support partial salary costs for technical assistance to ten rural California communities to improve sales and exhibition opportunities for local visual artists and craftspeople.

La Raza Bookstore in Sacramento, California, received two Arts Endowment grants, one for $18,500 and the other for $7,500. With Endowment support, La Raza Bookstore will strengthen its exhibition program which presents the work of Chicano and Native American visual artists from California and the Pacific Rim. Additionally, Arts Endowment money will help to support La Raza's "Canto" series featuring Mexican, Latin, Chicano, and Native American artists.

The East Bay Center for the Performing Arts in the extremely depressed Bay city of Richmond, California, was supported with a $13,500 Arts Endowment grant. The grant will be used to support the salaries of the production assistant, whose responsibilities include the formation and implementation of an audience development program, and the public relations coordinator, who will develop a three-part performance series for audience expansion.

The Community Foundation of Santa Clara County in California, received a $50,000 Arts Endowment grant. This grant will be used to support the small and medium-sized arts organizations that exist in Santa Clara County. Through the Community Foundation, these organizations will be able to improve their artistic quality and financial stability.

The Arts Endowment assisted the San Jose Taiko Group in California, with an $8,500 grant. The grant will be used to support the promotion of "taiko," the ancient art of Japanese drumming which incorporated Asian-American music and movement. The National Endowment for the Arts actively supports organizations like the San Jose Taiko Group who continue to explore and develop their traditional art forms.

El Teatro Campesino in San Juan Bautista was assisted with a $25,000 Arts Endowment grant. This grant will help to support the ongoing development and presentation of a contemporary version of two traditional Hispanic folkloric plays, "La Pastorela" and "Passion Play: The Way of the Cross."

The mainstage productions, local tours and a regional tour of the Los Angeles, California, based Bilingual Foundation of the Arts' Teatro Para Los Ninos (Children's Theatre), Teatro Leido (Reader's Theatre) and the ongoing translation program were all supported with a grant of $28,000.

A fellowship program for emerging Asian and Pacific Island film/video artists aimed at enhancing their skills in film as they produce films on Asian and Pacific Island themes was supported with a grant of $27,000 to Visual Communications in Los Angeles, California.

The arts programming of the Inner City Cultural Center, in Los Angeles, California, including training in the performing and visual arts for inner-city youth, master classes for artists, and development and production of theatrical works, were made possible through a grant of $50,000. The Inner City Cultural Center also received in FY 89 a grant of $30,000 to support costs related to planning for the occupancy, renovation, and programming of the Ivar Theatre in downtown Hollywood.

An exhibition of bronze sculpture and portraits by Richmond Barthe, the leading sculptor of the Harlem Renaissance of the 1920's, will be staged with a grant of $5,000 to the Southside Cultural Society, Inc. in Los Angeles, California. The exhibition will be a retrospective in celebration of Barthe's 88th birthday. Backdrops of large blow-ups of some of Barthe's works -- such as the eagle adorning the front of the Social Security Building in Washington, D.C. -- will complement the bronzes.

The Samahan Philippine Dance Company of El Cajon, CA, received $5,000 from the Arts Endowment to assist with the presentation of their performances which are based on the folklore, legends, rituals, social life and events and movements indigenous to the southern island of the Philippines.

The Chicano Humanities and Arts Council (CHAC) in Colorado, dedicated to serving the growing Latino artist population in Denver and the surrounding region, was supported with an $18,000 grant. CHAC offers technical assistance to its 300 members who include dancers, writers, poets and teachers. This grant helped this organization to sponsor a number of events that have exposed thousands of Denver residents to the diversity of Latino arts.

The New Dance Theatre, Inc. in Colorado, commonly referred to as the Cleo Parker Robinson Dance Ensemble, was awarded a $41,000 Arts Endowment grant. Located in the heart of Denver's inner city, this internationally known company blends ballet, modern, jazz and ethnic dance styles. The Endowment's grant, for the Artist-in-Residence training program, helped the company to hire well-known artists to provide instruction both for the professional company and participants in the Youth Training Program for gifted, often inner-city kids aged 13-18. Many of its students have gone on to careers in dance.

The Jacksonville Community Foundation of Flordia received a grant of $50,000 from the Arts Endowment to establish an endowment for small and medium-sized arts organizations and individual artists. The participation of the Foundation in these activities is designed to improve the quality of and expand access to the arts in Northeast Florida by establishing a community-based professional grantmaking program. The objective is to help empower small and medium-sized arts organizations to manage their destiny by redressing an imbalance in local funding.

Located in Atlanta, Georgia, Jomandi Productions, Inc., received a $27,500 grant from the Arts Endowment to support an audience development program which brings in well-known guest artists to conduct workshops and lectures; a tour program which produces and presents works by established and emerging playwrights for presentation both statewide and nationally; and the "Community Without Walls" program which provides free and discounted tickets for schools and public housing residents.

The Waianae Coast Culture and Arts Society of Hawaii was assisted with a $25,000 grant to support its on-going professional workshops in traditional dance, music, and crafts. These workshops help perpetuate the many ethnic cultures in the Island, as well as the presentation of diverse ethnic art forms.

An award of $5,000 recognizes the work of the National Association of Negro Musicians of Chicago, Illinois, a service organization that was founded in 1919. Exemplifying its involvement with some of America's greatest musicians, in 1927 NANM awarded its first scholarship to Marion Anderson and boasts the eminent William Warfield as its President. NANM holds an average of thirty workshops in voice and instrumental music each year for over 350 participants, but its main event is the annual conference, which regularly features such scholarship alumni as Grace Bumbry and Simon Estes. This grant supported the rehearsal of a symphony orchestra for the conference, comprising NANM members and youth.

An Arts Endowment grant of $50,000 enables Urban Gateways of Chicago, Illinois, one of the premier arts education organizations in the country, to offer more than 300 performances and 200 workshops to over 100,000 inner-city school children. Urban Gateways features contemporary and folk artists who are representative of Chicago's diverse ethnic communities, while facilitating intra-cultural exchange. This grant is focused on the training of artists to develop and present material appropriate for the school environment.

The influx of new populations in America has resulted in the experiencing of art forms that are ages old in their countries of origin but new in our culture. Such a form is zarzuela, a type of Spanish operetta. The Opera Factory in Chicago specializes in producing classic zarauelas that feature outstanding young singers, most of whom are Hispanic. In 1989 the Opera Factory was partially supported by a grant of $5,000 from the National Endowment for the Arts. This grant assisted the production of the Spanish folk opera, "La Dama Duende," by A.G. Sena and "La Vida Breve," a zarzuela by Manuel de Falla. It also enabled the Opera Factory to formulate an audience development plan that will allow them greater outreach to Chicago's growing Hispanic population.

Appalshop, inc., located in Whitesburg, Kentucky, is a truly unique organization that for the past 19 years has used its resources to, among others, develop, promote and present indigenous and traditional Appalachian culture. It also maintains the Roadside Theater, a professional company that developes original plays that are based on indigenous culture. Through the Appalshop Center Program, efforts are made to reinforce the value of Appalachian artists through public performances and workshops in the Appalshop building and in conjunction with other community organizations. The Arts Endowment provided $50,000 through its Expansion Arts Program to support these activities.

Detroit, Michigan, has always been in the forefront of jazz as the city that has produced many musicians who make many significant lists of all-time greats. The Creative Arts Collective, which received a $5,000 grant from the National Endowment for the Arts this year, is determined to assure that the city's contemporary jazz musicians are afforded an opportunity to attain a place in music history. It does so by producing a series of avant-garde concerts featuring award-winning musicians like Lester Bowie, Geri Allen, Roscoe Mitchell and Oliver Lake, who have recorded and toured internationally. All concerts are digitally recorded and nationally broadcast. This is a critical service in today's jazz environment where serious music is out of place in the old night club circuit and musicians must look to small non-profit organizations for sponsorship.

Detroit's Your Heritage House, which received a $17,000 grant from the National Endowment for the Arts this year, is an exhibiting and collecting institution intensely concerned with developing inner-city youth through art. To this end, YHH offers classes afer school and on weekends throughout the school year, and a multi-disciplinary day camp during the summer. Approximately six hundred school-aged children, about 75% of whom are black, are enrolled annually in YHH's classes in ceramics, filmmaking, music and theatre and visual arts. The organization also exhibits by artists of international acclaim, including Elizabeth Catlett, Jacob Lawrence, Hughie Lee-Smith and Archibald Motley.

In Detroit, Michigan, the Greystone Ballroom was the primary stop for the exciting big bands that toured the jazz circuit in the 1930's and '40s. The Greystone International Jazz Museum was founded to commemorate this historic locale and to preserve its heritage by establishing a museum of jazz memorabilia with a repertory orchestra reviving the magnificent compositions and arrangements of the big band era. Comprised of musicians who played with those orchestras and younger artists, the G.I.J.M., aided in 1989 by $5,000 in support from the National Endowment for the Arts, presented its own orchestra in concert monthly, plus weekly Blue Monday concerts, performances at Boys and Girls Clubs, prisons, rest homes, and schools. The Greystone International Jazz Museum also houses a jazz hall of fame.

Mainstream theatre companies facing demographically changing populations in their home cities are just beginning to discuss non-traditional or color-blind casting, but the Mixed Blood Theatre Company, which received $17,500 from the National Endowment for the Arts this year, was founded on this principle in 1976. Mixed Blood's repertory company comprises blacks, whites, Asians, Hispanics, and Native Americans and has the most diverse audience of any theatre company in the Minneapolis, Minnesota area. The company is bold enough to take artistic risks, resulting in three Twin

Cities Drama Critics awards, and has created three original scripts which were produced in New York. Mixed Blood, which is devoted to educational programs which promote racial understanding and harmony through theatre, has a seven-state touring program that reaches between 30,000 and 50,000 students each year.

The Minneapolis, Minnesota, American Indian Center received $11,000 from the National Endowment for the Arts for a series of exhibitions of contemporary and traditional Native American art. Among the artists who have been shown at the Center are Oscar Howe, a Sioux whose paintings have gained international prominence; Corl Gawboy, a widely respected watercolorist, and George Morrison, one of the founders of the contemporary Native American art movement. The gallery also seeks to educate the public to American Indian art and culture, offering regular lectures by experts in the field. This gallery, which takes the traditional Indian view that the arts are integral to life, assures that those who use the social service programs of the MAIC, as well as inner-city residents, have access to its programs.

The Arts Endowment supported the Margaret Harwell Art Museum in Poplar Bluff, Missouri, the only art museum within 150 miles of the town. Through our Expansion Arts Program, which focuses on rural arts groups of this kind, the Endowment awarded the museum a $5,000 grant to support the administrative costs of an exhibition program that ranges from Greek and Roman art to video art and includes the native arts of the Ozark region.

The creation, production, and presentation by Great Leap, Inc. of Los Angeles, California, of original multimedia works to audiences in the Asian-American community, as well as partial salaries for administrative staff were realized through a grant of $22,500.

A grant of $8,500 from the National Endowment for the Arts supports an unusual music school in a culturally isolated and economically depressed area of rural Minnesota. The St. Francis Music Center in Little Falls offers intensive instruction in all of the usual musical instruments and voice, as well as courses in music theory, pedagogy, jazz improvisation, and church music leadership. Some instruction also is available in theatre, dance and the visual arts, but music is at the heart of this dedicated institution. Competent professional musical instruction is rare in rural America, and the Center now attracts more than three hundred youth and adults, over half of whom travel from twenty to one hundred miles to attend classes. Its chamber ensembles perform for schools, the aged and the handicapped, and its pedagogy students teach in rural areas.

The Afro-American Cultural Society of the Golden Triangle in Mississippi received a grant of $5,000 from the Endowment to assist with their effort to document and present art forms indigenous to Northern Mississippi. Art forms to be documented will include music, dance, wood carving, painting, pottery, quilting, and weaving.

Certainly, the arts have been used as a tool to enhance the quality of life. The Coloured Performing Arts Institute of Mississippi also believes that the arts can be used to stimulate positive self-concepts. With this theme at the center of a proposal submitted to the Arts Endowment, the Coloured Performing Arts Institute received a grant of $5,500 to produce and tour the work "Mississippi Museum: Living Portraits." This will be an original production focusing on portraitures of renowned and acclaimed Mississippians who have used artistic expression as a means of success. These artists include opera singer Leontyne Price; actress/playwright Beah Richards; authors Margaret W. Alexander, Eudora Welty, and Tennessee Williams; blues singer Arther "Big Boy" Crudup; and composer William Grant Still.

The Arts Endowment supported the Vigilante Players of Bozeman, Montana, with a grant of $10,000 to help bring the excitement of theater to small communities in rural, isolated areas of Montana and three neighboring states. The Vigilante Players are dedicated to performing indigenous Western material such as "Voices," an original script based on oral histories which followed workers in a one-industry Western town through a 'boom and bust' economic cycle.

The Arts Endowment supported the Montana Institute of Arts Foundation (MIAF) with a $17,500 grant for its services program for rural artists and arts organizations. Through Arts Endowment support MIAF was able to survive a staff transition and continue to provide, without interruption, services to its rural constituency. These services include accounting, grants administration, program development, and assistance with booking at a level that is not usually available in rural areas.

The Simba Talent Development Center in Las Vegas, Nevada, was supported with a $5,000 grant. Despite the reputation that Las Vegas has as a center for popular entertainment, there is an oasis within its boundaries for minority youth to gain fine arts training. Simba Talent Development Center is using its Endowment grant to support its instructional program which provides career development for young performing artists. While some training is provided in vocal music and theater, primary emphasis is placed on dance, including ballet, jazz and modern. Scholarships are offered to low-income students. Simba is a young organization, but has the potential for becoming a significant resource for the development of minority performing artists.

SLUSA (Spanish Literature in USA), Inc. in New Brunswick, NJ, was assisted with a $5,000 Arts Endowment grant to support activities which embrace the cultural diversity of our country's citizenry. Arts Endowment money is being used to support the publishing and dissmentation of literary works by American Hispanic writers along with the production of a new anthology featuring the work of 31 authors.

The Newark Mediaworks of New Jersey was supported with a $5,000 grant to assist them with the continuation of their video apprenticeship program which provides young participants with the opportunity to work with established video artists.

The New School for the Arts in Montclair, New Jersey, was awarded a $30,000 grant. This award helps provide scholarships for minority and inner-city youth, offer career development workshops for advanced students in dance and music, and provide study and performance opportunities with professional artists. The Arts Endowment recognizes the need, nationwide, to assist professionally directed arts education organizations of high quality which are deeply rooted in and reflective of the culture of a minority or inner city community. Young people who are involved in learning to appreciate and to continue an artform or artforms enrich our communities now and in the future.

The Arts Endowment supported Artists of Indian America (AIA) in Albuquerque, New Mexico, with a grant of $15,000. AIA was established ten years ago to inspire cultural and social improvement among American Indian people. It is unique among Native American arts organizations in that its artistic director, Bonnie Jo Hunt, an opera singer who has won acclaim in Europe, presents classical music to the Pueblos. However, the traditional Native American program is particularly noteworthy, offering workshops in dance, music, song and storytelling. AIA is committed to working with Indian people in their own communities to maintain traditional customs, language and values. It is the only national organization of its kind, and its program model has been considered for use in the preservation of other cultures, such as the Australian Aborigine.

Aims of Modzawe, a cultural arts school specializing in African and Caribbean dance and music in New York City, was assisted with a $13,000 Arts Endowment grant to support education and training expenses. The Arts Endowment also granted $11,000 to support their professional dance company, Dinizulu Dancers, Drummers, and Singers. Performers with the company are drawn primarily from the school which provides master classes in Senegalese, Haitian, Caribbean, and South African techniques. Many participated in Aims of Modzawe's children's company, Asafoba Dance Company. One boy, Kwesi, developed a keen interest in dance while partaking in Aim of Modzawe's after school program. This led to drama club activities during high school years which helped channel his interests toward positive school related events. Modzawe teachers later offered advice on other matters as well, such as the applications for entrance and financial aid to the college where Kwesi is now studying in a pre-medical program. Like many of the children who have gone through Modzawe's programs, he developed confidence and a sense of pride by studying not only dance, but the history and culture of his African heritage.

The Bedford Stuyvesant Restoration Corporation of Brooklyn, New York, was supported with a $36,000 grant to help fund their cultural center. This center is part of a larger community center that includes a health center, food and clothing stores, human resource services, and is part of the campus of the College of New Rochelle. Exhibitions are a major focus of the cultural center's activities, with artists from all over the world exhibiting their works. Arts workshops and weekend youth programs are also offered. One teacher from the program, Ellsworth Ausby, became the first Black American artist invited to exhibit in Nigeria. Students from the program have gone on to study at such institutions as The School of Visual Arts and Pratt Institute. The center also sponsors writers workshops, poetry readings, and literary events. Recently, four poets from Leningrad have been invited to the center to lecture and present their works, an event which the center will document on videotape. Cultural programs like these, sponsored by the Arts Endowment, can only enhance and contribute to the quality of life in a struggling neighborhood like Bedford Stuyvesant.

Jazzmobile of New York was supported with a $48,000 Arts Endowment grant. Jazzmobile has been instrumental in the preservation of live jazz music in New York City. At a time when jazz was virtually extinct in clubs and was getting little airtime on the radio, Jazzmobile was bringing jazz, in free concerts, all over the city. Using non-standard venues (shopping malls, streets, etc.), jazz has been presented to an audience otherwise unable to partake. Other notable programs include the Lecture Demonstration Series and the renowned Jazz Education Series held every Saturday and drawing students from the entire metropolitan area.

The Pregones-Touring Puerto Rican Theater Collection of New York City was awarded a $6,000 grant which will be used to develop their outreach program. As the first professional theater to be located in the South Bronx, Pregones has the dual task of creating theatrical events as well as developing audiences. Many area residents are unaccustomed even to reading a newspaper, much less scouting out cultural events. Pregones therefore provides lecture demonstrations and programs in local schools and churches, thereby mobilizing interest within the community. Other programs include the Senior Citizen Day of Latino Theater for seniors living in retirement homes, and the Teen Program. Performances are now commanding full house audiences.

Mindbuilders Creative Arts Company, Inc. of New York was supported with a $5,000 grant which will be applied toward programming costs. Located in the Northeast Bronx, Mindbuilders was created by and for community members. Over 5,000 students annually participate in various programs including music, dance and drama. These are offered from beginner to pre-professional levels. The Positive Youth Troop, a teen performing group, will be presenting a new play concerning teen issues such as peer pressure and drug abuse. Troop

members are trained in performance as well as all backstage crafts. The play will be performed as far away as Detroit and Denver. Parents also become involved by operating a canteen and a bookstore whose proceeds go to Mindbuilders.

The Metropolitan School for the Arts in Syracuse, New York, was assisted with a $20,000 Arts Endowment grant. The Arts Endowment helps support ongoing programs which provide excellent and accessible training on all levels, beginner to professional, in music, drama, dance, and the visual arts. Class fees are on a sliding scale based on family income, with the average cost for a private music lesson, for example, being only three dollars. Such low income fees assure low income families a chance to expand their cultural awareness. One former student, Gregory Sheppard, is now singing opera professionally in New York City, a far cry from the ghetto neighborhood of his youth. Equally impressive is the dance program, which features dance training and a professional company, Dancers Ensemble of MSA; the arts program with Gallery 320, an exhibition space, and its huge ceramics studio available for classes and rentable to local professionals; and the drama program with its teen theater and performing program for children.

Through the Arts Endowment's Expansion Arts Program, a grant of $25,000 was awarded in support of the 1989 National Black Theatre Festival, hosted and produced by the North Carolina Black Repertory Company of Winston-Salem. The festival attracted more than 200 Black theaters from across America, as well as nearly 20,000 from the general public. Performances were presented by 17 theater companies, along with workshops and seminars for the participants.

In 1989 the National Endowment for the Arts supported the Mad River Theater Works, formerly The Little Miami Theater Works, with a grant of $5,000. With this aid, the Mad River company provided excellent theater to the rural midwest. Based in West Liberty, Ohio, Mad River Theater Works creates new plays based on the culture of the area and tours them throughout the region. Examples of plays originated and toured by Mad River Theater include, Whistlestop, memories of life on a rural farm; Starting Out Small, a day in a one-room school; Coming of Age, life for a small boy on a turn-of-the-century farm, and Freedom Bound, a story of the Underground Railroad. The plays are created by professional playwrights through interviews and oral histories from people of the area.

The Arts Endowment supported the Street Players Theater in Norman, Oklahoma with a grant of $5,000 to assist with its administrative salaries for its Fall Festival of Plays, Children's Theatre Touring Program, New Plays Series and the Playwrights' Work Group.

The Interstate Firehouse Cultural Center in Portland, Oregon, received $5,000 from the Arts Endowment to assist with outreach and promotion for their programs, including the Cross-Cultural Theatre, Student Production Company, Northwest Theatre of the Deaf Residency, and the IFCC Gallery. The Arts Endowment assists professionally directed arts organizations of high artistic quality which are deeply rooted in the culture of a minority, inner city, rural, or tribal community.

Supporting programs which embrace the cultural diversity of our country's communities is an Arts Endowment priority. An example of this is the grant for $18,000 given to the Afro-American Historical and Cultural Museum of Philadelphia, Pennsylvania, by the Expansion Arts Program to support the monthly "Blues Lives" series/the Larry Neal Cultural Series. This annual dramatic reading and discussion event focuses on black writers and the presentation of national contemporary Afro-American writers. This program will provide the public with the opportunity to be exposed to new writers, and students will be able to discuss the literature with the authors.

Investing in the growth and development of young people continues to be an important issue for the Arts Endowment. By exposing today's youth to the arts, we are ensuring that there will be artists and audiences tomorrow. $22,500 was awarded to the New Freedom Theatre of Philadelphia, Pennsylvania, by the Expansion Arts Program. These funds will provide gifted inner-city students with training and practical work experience in the theatre arts through intensive arts training, performance, and evaluation. Working with professionals, students will learn more than just theatre arts, they will learn self-discipline, how to work better with others, and how to problem-solve more creatively.

The free expression of cultural diversity is a feature that makes this country unique. The National Endowment for the Arts actively supports organizations who continue to explore and develop their traditional art forms. The Asociacion de Musicol Latino Americanos of Philadelphia, Pennsylvania received $8,500 from the Expansion Arts program to support the Latin Music Dissemination Project. This grant will support performances and professional training in music, including classes, workshops and concerts providing inner-city youth with practical and studio experience in the performing arts. By working in the arts, young people learn self-discipline, how to work better with others, and how to solve problems more creatively.

Two grants totalling $24,000 were awarded to the Cresson Lake Playhouse in Pennsylvania by the Expansion Arts Program. Funds will be used to support administrative and artistic costs for the 1989-90 theatre season; plays will reflect the rural Appalachian culture. In addition, they have a guest artist program which offers training and provides exposure for local professional artists.

By exposing young artists to more experienced ones, the National Endowment for the Arts is helping to pass the torch of artistic talent to future American generations. Many communities are too small to support their own art organizations: funding organizations who reach out and include these rural areas has been an Arts Endowment practice for 25 years. $15,000 was awarded to the Southern Alleghenies Museum of Art in Pennsylvania by the Expansion Arts Program. This money will support the exhibition activities of the museum's two major extension facilities in Johnstown and Hollidaysburg, serving the artistic needs of these rural communities and their artists.

A $50,000 grant was made to the Manchester Craftsmen's Guild in Pittsburgh, Pennsylvania, to fund an array of programs for inner-city youth and artists. Instruction in ceramics, photography, and jazz music are offered in addition to in-house apprenticeships and exhibitions. By working in the arts, young people learn self-discipline, how to work better with others, and how to solve problems more creatively.

America's creative spirit is a dynamic one, constantly being infused with artistic contributions from its culturally diverse citizenry. Acknowledging and supporting these diverse contributions is a priority at the National Endowment for the Arts. Central Pennsylvania Village Crafts received a $12,500 grant from the Expansion Arts Program to support a resident artists program for traditional crafts, and a master program for advanced training in the art of quilt-making and tatting. The artists-in-residence program will offer traditional crafts training to over 150 rural craftspeople in seven counties. With this exposure, the rural traditions of America are being kept alive.

The Langston Hughes Center for the Arts in Providence, Rhode Island, was supported with a $7,500 grant. Arts Endowment money will be used to fund a year-long series of professional performances focusing on the diverse cultural contributions of Afro-Americans. Programming will include tributes to legends Maxine Sullivan, Alberta Hunter, Bessie Smith, and Count Basie.

The Committee for African-American History Month Observances, located in South Carolina, presents multidisciplinary arts programming for the culturally isolated communities of Georgetown County. In 1989, the Committee received a grant of $8,000 from the Endowment's Expansion Arts Program to support the salaries of an executive director and a part-time assistant. This professional staff will oversee the planning and development of new and existing programs and services for this rural community.

American Indian Services embarked upon an ambitious project of cultural and economic development for the tribes of South Dakota and the Northern Plains states. With $5,000 from the National Endowment for the Arts, AIS will hold a tribal arts show and market based on the internationally successful model of the annual market in Santa Fe, New Mexico. The project will have a dual effect: it will enhance the economic life of the Northern Plains Indians, some of whom live in dire poverty, and it will help to preserve the traditional crafts while exposing the contemporary artists to a wider market.

The Road Company, a professional, ensemble-oriented theater based in Johnston City, Tennessee, received a $17,000 grant from the Endowment to support their 1989-90 home season. Presentations for this season will include the premiere of a new company-developed work, "A Place with the Pigs" by Athol Fugard, and "The Miracle Play" by Nashville playwright Michael Fields. The company will continue their successful audience development projects, open-forum and public issue discussions, which also serve as research toward new shows.

The Rose Center and Council for the Arts in Morristown, Tennessee, received a $5,000 grant from the Arts Endowment to support technical assistance workshops for rural artists and arts presenting organizations, a quarterly arts calendar/newsletter, monthly East Tennessee country music performances, and an artist-in-school program. The Rose Center, which is expanding activities into the surrounding counties of rural upper East Tennessee, is currently the only arts council in this six-county area.

Festival Chicano, Inc., one of the largest free festivals in the country which holds performances in Venus Theatre and numerous schools and parks, and represents music, dance, theater and visual arts was supported with a $5,000 Arts Endowment grant.

The Carter Family Memorial Music Center in Hiltons, Virginia, received a grant of $11,000 from the Endowment to support a performance program that is intended to preserve and perpetuate bluegrass music, traditional old-time string bands, and other musical styles from the Appalachian region. Performances heighten and renew awareness of people who are well-acquainted with the art form as well as those who have had little exposure to folk art. The format used for these shows attract respected and prestigious performers, as well as those who seldom perform publicly.

The EcoTheater of Lewisburg, West Virginia, has received an Arts Endowment grant in the amount of $8,000 to support the documentation and cataloguing of indigenous theatrical works, as well as for salary support for the administrator. The indigenous theatrical works that are to be documented and catalogued are based on the oral traditions of the regions which have been previously collected and utilized in the development of the theater's productions. Defining and acknowledging EcoTheater's roots, philosophy, and history, this collection will be available for the first time as "institutional memory," a resource to researchers.

The Milwaukee Inner City Arts Council of Wisconsin received a $10,000 grant from the National Endowment for the Arts for a wide range of cultural services that are designed primarily to reach low-income residents of the city. The MICAC's Fine Arts Institute offers excellent arts instruction in most of the principle arts disciplines to underprivileged urban youth, most of whom are black, Latino and Native American, and who are not offered the opportunity to receive this type of training in their schools. The Council also tours into its facility exhibits of rising artists; produces an annual Celebration of Community Festival; participates in the National Black (Theatre) Touring Circuit and conducts workshops in arts administration and arts education.

The Oneida Tribe of Indians of Wisconsin received a grant of $5,000 from the National Endowment for the Arts to support a project that is exemplary of a recent trend among Native Americans to preserve and exhibit their own artifacts. Many tribes are now developing their own museums, collecting artifacts that are held by reservation families and acquiring other collections, often through purchase, but on occasion through lawsuits. The Oneida have augmented clan collections through a recent purchase. This grant helped them to document and exhibit their collection, and also to produce an educational publication on Oneida traditional art for the surrounding school districts.

Expansion Arts Program

Educational involvements

Because they often are established in and for communities whose resources are scant and whose populations are at risk, most expansion arts organizations augment their artistic seasons with projects that attempt to address social concerns with art. In addition to producing art most expansion arts organizations also teach it, for they recognize that inner city and rural schools seldom offer intensive arts instruction.

Among such organizations are:

Harlem School of the Arts
Amount of Grant: $50,000
New York, NY

Founded in 1964, the Harlem School of the Arts provides instruction in dance, drama, music and visual arts to at risk children living in New York City. Expansion Arts funds many of their training programs including the After-School and Saturday Classes offering more than 17,000 hours of pre-professional private and group instruction to 700 young students. No child is ever turned down and HSA offers generous scholarships.

In addition, nearly 1100 students from six public schools in Harlem have participated in the Opportunities for Learning in the Arts Program. Each student is immersed in at least two disciplines for three years.

Overall, the school instructs over 1200 students, and by any standard has an extraordinary international reputation of quality training and programming.

Liga Estudiantes de Arte
Grant Amount: $32,000
de San Juan
San Juan, PR

This is a well established organization that has touched virtually every professional visual artist to come out of San Juan in recent years, for most have either been students or faculty at the Art Students League. Located in the heart of the Old City, the organization offers comprehensive training in all visual arts media. The grant from the Expansion Arts Program supported visual arts exhibitions that showcased Puerto Rican artists and scholarships for low income students from the barrios to receive professional training in drawing, painting and ceramics.

Plaza de la Raza
Los Angeles, CA

Grant Amount: $50,000

The School of Performing and Visual Arts at Plaza de la Raza continues to be one of the most important resources for the growth and development of Latino artists and children. The grant from the Expansion Arts Program supports the professional arts training programs in theatre, dance, visual arts and music for artists in the Latino community. The program serves over 1,500 weekly.

Plaza de la Raza was established in 1970 by the late Margo Albert for the purpose of providing the Latino and non-Latino community with a professionally run cultural and artistic center which preserves, celebrates, and advances the Latin culture. It is perhaps the primary stabilizing institution of this large barrio in Los Angeles.

St. Francis Music Center
Little Falls, MN

Grant Amount: $8,500

The St. Francis Music Center is a nonprofit school dedicated to the performing and creative arts. It serves nine counties in an economically and culturally deprived area of Central Minnesota. The grant received from the Expansion Arts program was used to support intensive instruction to gifted young students in rural central Minnesota. Numerous graduates of the St. Francis Music School have gone on to major in music at various universities and conservatories. One of the many accomplishments of the Center is the beginning of a compositional studies center which includes a complete composers lab and an artist-in-residence program. With Expansion Arts assistance, St. Francis also has developed satellite programs for youth whose residence is too distant to attend classes at the center.

The Southeast Community
Cultural Center
Atlanta, GA

Grant Amount: $7,500

The Southeast Community Cultural Center is an inner city community based educational organization serving at risk children. The center was formed through the joint efforts of community residents and artists as a positive outlet for youth. The grant received from the Expansion Arts Program supports a multi-faceted arts training and presentation program which is made accessible to inner-city residents through free and low-cost workshops in dance, theater, visual arts, and creative writing. The instructors are among the best artists in the Atlanta area.

The Summer Enrichment Institute is considered one of the highlights of the center. The program was started in 1985 and by 1986 it had an enrollment of more than 700 students. The program includes eight-week classes in drama, dance, arts and crafts, poetry and sculpture and offers field trips and leadership development training.

Folk Arts

Program Accomplishments

Folk Arts Organizations

-- A fiscal 1988 grant of $14,600 awarded to the McKissick Museum in Columbia, SC, through the University of South Carolina, supported a conference on the ancient historical tradition of Afro-American coiled basketry. It also dealt with the damaging ecological and economic impact on that important basketry tradition caused by rapid development of the South Carolina coastal region where natural plants essential to the basket makers grow. Basket makers and botanists; planners from the state, the county and the city of Charleston; developers and builders; condominium residents and managers; and agricultural scientists and cultural historians were participants. The conference, widely covered by the Southern press, drew considerable public attention to bear on the artistic tradition and its artists, and on the increasing encroachment of development on grasslands. A number of remedial actions resulted from the conference. They include attempts at experimental cultivation of the grasses, surveys of public land for existing stands of the plants, and informal beach access arrangements for grass harvesters proposed by individual condominium managers. The basket makers themselves also began developing informal programs through which future problems may be addressed. One of the first, was the creation of a slide archive illustrating notable examples of the art form, to be made available to the basket-making community and students of the art. The proceedings of the conference were published and it is seen as a model for developing approaches for dealing with other, similar situations throughout the country.

-- A 1985 grant of $22,500 to the Ethnic Folk Arts Center in New York initiated "Irish Traditions in Focus," a multi-phase project including film, workshops and an evening concert exploring an extraordinary contemporary development: a major increase in the participation of women in the performance of Irish instrumental music in the United States. The grant

produced not only a conference and program of films and workshops, but also two seminal musical events. The first was a major concert, "Cherish the Ladies," in which traditional Irish instrumental music was played by young women in fiddle, tin whistle, piano, accordion and flute. The second concert, entitled "Fathers and Daughters," featured eight father-daughter pairs of traditional Irish musicians. Shanachie Records produced a long-playing album of the music of the latter concert. It was included in the selected list of American Folk Music and Folklore Recordings for the year. This publication of the American Folklife Center at the Library of Congress is nationally distributed to libraries and educational institutions as well as to the general public.

-- The State Foundation of Culture and the Arts in Honolulu, HI, received a $40,000 grant in fiscal 1986 to document and present paniolo (cowboy) artistic traditions. Research conducted in the ranching districts of Hawaii, Kauai, Maui, and Molokai, resulted in a major exhibit of Hawaiian cowboy saddlery, leather and straw braiding, wood carving and musical instrument contruction at the Honolulu Academy of Fine Arts. It was the first presentation of indigenous Hawaiian art to be housed at that distinguished facility. The exhibit was enthusiastically received and later toured to each of the participating out-islands. Arrangements were then made for a West Coast tour which took the exhibit to various sites in California and to the Cowboy Poetry Gathering in Elko, NV. As a result of the exhibition, a two-record album of traditional Hawaiian cowboy songs was produced and two of the participating musicians were nominated for National Heritage Fellowships.

-- A grant for $11,000, awarded to the Colorado Council on the Arts and Humanities in fiscal 1983, supported the production of thirteen, five-minute radio programs celebrating the talents of traditional musicians, singers, and storytellers from throughout the state. To expand the listening audience, 500 90-minute tape cassettes containing the entire series were also produced and made available to the public at modest cost. Sold out quickly, they went into a highly successful production. The radio series, titled "Do Not Pass Me By: A Celebration of Colorado Folklife," was designed for use during National Public Radio's popular "Morning Edition" syndicated to affiliate stations across the country. The entire series was broadcast by 42 NPR stations in Wyoming and Colorado, some of them broadcasting it again in the following year. The project's success led to the development of a pilot, five-minute video documentary for broadcast by ABC-TV's Arts and Entertainment network as "filler" material to air between their 60- and 90-minute programs. The pilot featured one of the folk artists presented in the radio series. A grant of $17,000 awarded to the Colorado Council two years later, assisted in the production of the pilot which was subsequently used to solicit funds from private foundations and business corporations for the entire 13-week series.

-- The Institute of the American West in Sun Valley, ID, received a 1984 grant to cover the cost of developing and organizing a Cowboy Poetry Gathering in Elko, NV. The following year, the Program awarded a $14,800 grant to help bring more than 100 ranch poets and cowboy reciters from New Mexico, Arizona, Colorado, Idaho, Montana, Utah, North Dakota, Wyoming, Oregon and Texas to the first Gathering. The event was conceived, developed and directed by an ad hoc consortium of folk arts coordinators from these states. Media coverage was impressive and included lengthy articles in such national publications as Newsweek, People, Time and The Wall Street Journal. In addition, some of the poets appeared on the Tonight Show and on other national television and radio programs. The Gathering also led to the publication of several books including Cowboy Poetry from Utah -- An Anthology, published by the Utah Folklife Center and Cowboy Poems, published by Peregrine Smith which was nationally advertised. The second Gathering in February 1986, was supported by a Folk Arts Program grant of $22,000 -- less than half of the Federal funds required to initiate the first annual event.

-- A fiscal 1984 grant of $43,000 to the Georgia Folklife Society in Atlanta, GA, supported production of a three-day "National Down Home Blues Festival" for the regional area, featuring 25 exemplary traditional bluesmen selected by six advisors from the region, all nationally-known scholars of the blues music. The advisors also researched materials and provided supervision needed for production of a series of five, long-playing disc recordings from the live performances and an hour-long video prepared for national television. The grant matched almost 2-to-1 by donated services and earned income (a common combination for folk arts enterprises), also demonstrated an economical use of Federal funds in support of arts activities benefitting the field.

National Heritage Fellowships

-- Michael Flatley, a recipient of a Fiscal 1988 National Heritage Fellowship of $5,000, is a champion step dancer in the Irish tradition from Chicago, IL. Mr. Flatley's astonishing career includes his winning 168 first place championships in the highly competitive world of Irish dance in 36 countries and 46 states, without suffering a defeat. At the age of 17, he was the first American to win the title of All-World Dancing Champion at the annual competition in Dublin as well as the first non-European to gain this title. Mr. Flatley is multi-talented, an accomplish Irish flutist, he won the All-Ireland Concert Flute Championship for three consecutive years, 1974-76. And following his Fellowship Award, Flatley earned a place in the 1989 Guiness Book of Records as the world's fastest tap dancer.

-- In fiscal 1987, a $5,000 National Heritage Fellowship was awarded to Revered C. J. Johnson of Atlanta, GA, for his notable achievements in the art of unaccompanied spiritual and hymn singing. Reverend Johnson's performance at the award ceremony in Washington was so compelling that he was immediately invited to participate in a Smithsonian Institution sponsored conference on the development of black religious song where again he deeply impressed a large audience. In the following year, Dr. Johnson was asked by Saint Augustine's College in Raleigh, NC, to undertake a tour of ten Southern communities where there are historically black colleges and universities in which he will conduct old-time song services and rehearse the college choirs in the intricacies of the old-time singing style. This project has been partly funded by the Folk Arts Program. The National Geographic Society recently confirmed plans to do a film on Revered Johnson's work, following him both on tour and during his regular work as a singer and song leader in his community of Atlanta.

-- A National Heritage Fellowship award in 1985 went to Henry Townsend, a senior blues pianist and singer from St. Louis, MO. He was widely publicized by the news media who wrote of his art in both local and national publications. He was subsequently selected as a master teacher in the innovative Missouri Apprenticeship Program. His picture and story on his life's work was featured in the Missouri State Council on the Arts' publication, The Masters. His performance bookings increased greatly following the award presentation. He performed in Europe as well as in numerous American cities and was featured on television and radio programs. Most frequently, the performance requests came from his own home state of Missouri, where his elegant and moving piano style first took form.

-- A 1987 National Heritage Fellowship honored Louis Bashell of Milwaukee, WI, a Slovenian-American button accordion player who has led his own small orchestra in playing for local dances throughout the Upper Midwest for the last half century. Mr. Bashell's compositions have become standards in polka band repertoires. Though he preserves carefully the special qualities of Slovenian musical style in his composition and playing, his music is widely popular among polka dancers from many ethnic backgrounds. After receiving the $5,000 National Heritage award, he announced that he planned to use the money to support ethnic arts activities in his home community. He established an award program to present $500 annually to a worthy local arts group in commemoration of his own Heritage award. A bank trust fund was established for this purpose, with the hope that if the money could be appropriately invested, the award project could continue well into the future, particularly if other Milwaukee arts advocates are moved to support the effort.

-- A 1984 National Heritage Fellowship was awarded to Cleofes Vigil of San Cristobal, NM, a farmer whose family lived for centuries in the high mountains of the Sangre de Cristo range in northern New Mexico. Mr. Vigil has carefully preserved the songs and stories of his Hispanic ancestors, thus passing on to present generations an extraordinary repertoire of alabados or religious songs dating to medieval times, along with ancient folk tales. His compelling personality and vocal eloquence keep alive and vigorous an artistic style of immense interest and importance to the Hispanic world and to the proper undersanding of the American experience.

State Apprenticeship Programs

-- A fiscal 1988 grant of $20,300 was awarded Country Roads/Refugee Arts Group of Boston, MA, to support its Southeast Asian traditional and folk arts apprenticeship program. This unusual program represents a pioneer attempt to join local immigrant artists from Southeast Asia, an area with a long history of internecine quarrels, in a cooperative arts program. In its first year the program supported ten master artist-apprentice teams involving Hmong, Khmhu, Cambodian and Vietnamese working in art forms that included stone carving, instrumental music, dance and fabric arts. The selection panel included eminent artists from the Southeast Asian community as well as a minority representation of western scholars and arts administrators. The increased contacts among ethnic artists encouraged by this program led to creation of a Southeast Asian arts newsletter, "Bamboo," offering information helpful to immigrant artists all across the country. And, in the spring of 1989, the Boston Children's Museum presented a Southeast Asian arts festival in which the current group of masters and young apprentices exhibited their work and demonstrated their skills.

--A grant of $18,400 in fiscal 1988 to the Iowa Arts Council in Des Moines, IA, supported their Folk Arts Apprenticeship Program, which included a state Cultural Heritage Celebration. The program, in existence since 1984, has funded more than forty pairs of master artists and apprentices in art forms including duck decoy carving, cabinet making, bagpipe playing, blacksmithing and banjo picking. On July 9, 1988, the Cultural Heritage Celebration, to which all master artists and apprentices were encouraged to present their work in exhibits, performances and workshops, was held at the State Historical Museum. It attracted more than a thousand visitors, was covered thoroughly by the print media, and reached a vast extended audience via radio and television. The following summer the Celebration included technical assistance workshops for artists and others interested in the advancement and furtherance of the folk and traditional arts. The Iowa Folk Arts Apprenticeship Program includes artists from every section of the state, particularly those from rural areas and small towns.

-- A grant of $29,000 to the North Dakota Council on the Arts assisted in the initial year of a Traditional Arts Apprenticeship Program. Eleven awards were presented to traditional artists to encourage and preserve such regionally significant arts as American hide tanning, moccasin making and porcupine quillwork as well as braided leather and horsehair horse tack. Several additional grants went to Vietnamese dance masters and Ethiopian coiled-basketry artists, testifying to the cultural variation that exists in every American community. The success of the first year apprenticeship program led to the development of a traveling exhibit of the work produced by the apprentices and masters, that toured state libraries, schools and cultural centers the following year. Several lengthy news stories illustrated the growing interest among local citizens and artists alike in this innovative program.

-- The Missouri Arts Council in St. Louis, MO, received a fiscal 1987 grant to support their highly successful Traditional Arts Apprenticeship Program. The program, initiated with a Fiscal 1984 grant of $10,000, increased over a four-year period from 12 apprentices in three musical traditions to 27 partnerships representing 23 authentic music, dance, and craft traditions. With the Endowment support the State Museum of Missouri provided space, staff and materials to design, construct, exhibit and conduct a statewide tour of the exhibition of the work of these traditional artists. It also sponsored a month of demonstrations called "Tuesdays at the Capitol" where master artists demonstrated and explained their work to school groups and other visitors to the State Capitol. Broadcast and newspaper coverage of the apprenticeship program has been extensive. In addition, a series of nine illustrated informational pamphlets, "The Masters and Their Traditional Arts," were distributed statewide, and the University of Missouri's Department of Education prepared a multidisciplinary study guides for schools. An annual Celebration of Missouri's Traditional Arts publicly now recognizes the previous year's masters and apprentices in a day-long program of round table discussions, demonstrations, and exhibits, highlighted by a formal presentation of certificates to each participant by the Governor. Folk Arts Program funds go exclusively to the participating artists; all other activities and projects in the program are funded by various state agencies.

-- The Florida Folklife Program was the recipient of a Fiscal 1984 grant of $25,700 to initiate a state apprenticeship program. In 1985, a second-year grant provided $25,540. The State subsequently appropriated funds for an ongoing apprenticeship program beginning in 1986-87. The highly successful Florida apprenticeship program utilized the services of a half-time folklorist-coordinator developing and promoting the project concept, identifying participants, overseeing contracts and awards, monitoring and documenting the master artist/apprentice activities and presenting them in such public forums as the Florida Folklife Festival. Some forty traditional artists, both performing and visual specialists, from a great

variety of ethnic groups have participated including, Seminole fabric artists, Afro-American palmetto weavers, Hungarian embroiderers, Greek bagpipers and old-time and bluegrass fiddlers. The apprenticeship program was designed with the flexibility necessary to fully represent the extraordinary ethnic variety to be found in Florida.

-- A fiscal 1984 grant of $25,400 was awarded the Kansas Arts Commission in Topeka, for a pilot state folk arts apprenticeship project which began with a statewide conference. Present for the conference of workshops were proposed master folk artists and artisans and potential apprentices. The procedure resulted in 78 applicants seeking to study with 21 different masters working in fields ranging from woodcarving to traditional button-box accordion playing to Croatian folk dancing.

Folk Arts Program

Educational Involvement

-- In the folk arts field, arts-in-education efforts take many shapes and are often stimulated by funding from the Endowment's Folk Arts Program. One type teaches students to understand and to better appreciate artistic traditions that have been a part of their own family or community heritage. In Nampa, Idaho, for example, a dedicated group of elementary school teachers, the state arts-in-education director, and the state folk arts coordinator, collaborated to design a program of activities aimed to help students "discover" the artistic traditions in their own families and in their own heritage. Artists from the Mexican, Southeast Asian, and Japanese communities (comprising the majority of the neighborhood population) visit the classroom and hands-on art activities of the three groups are done by all. Teachers report that students, once they feel "their" art forms are included, are more motivated and prepared to learn about the arts of other groups, including European-derived fine arts.

Another approach assisted over the years by the Endowment's Folk Arts Program, combines the teaching of regional art forms with regional history and geography. In Florida, for example, the Bureau of Florida Folklife Programs has developed a plan to include local folk arts as a part of the standard fourth grade social studies curriculum in which regional culture and geography are taught. Still another approach is cross-cultural, in which students are taught about cultures other than their own. Folk arts, because of their expressive and symbolic nature, are often an important vehicle for teaching core values and styles of other cultures.

At the national level, there have been few efforts to coordinate and share curriculum and programmatic models. Perhaps the most important to date is Folk Arts in Education: A Resource Handbook, edited by Marsha MacDowell and published by the Michigan State University Museum in 1987 (funded by the Arts Endowment's Arts-in-Education Program). A more recent effort has been the organization of a special folklore in education interest group among members of the American Folklore Society designed to provide a forum to discuss issues of folk arts in education.

From FY80 through FY89, the Folk Arts Program awarded 102 grants in support of folk arts-in-education projects. The vast majority of these included both residencies by traditional artists and the preparation of teachers either through printed materials or through training sessions. The budget restraints of recent years have led panels to be increasingly cautious in funding education projects, out of a concern that the number of schools interested in having folk artist residencies might be potentially enormous and could easily consume a large percentage of the Program budget. Grants generally have been limited to model projects or to first-time projects in a given state.

One recent model supported in FY 90 with a $4,500 grant is an initiative by CityLore: The New York Center for Urban Folk Culture to train traditional folk artists in developing formats of educational presentation for cross-cultural audiences.

INTER-ARTS PROGRAM

Program Accomplishments

Presenting Organizations

o In December 1989, the National Task Force on Presenting and Touring, supported by the Rockefeller Foundation, the Pew Charitable Trusts, and the National Endowment for the Arts issued their final report entitled, "An American Dialogue." The Task Force was created in 1987, in response to the significant growth and evolution which has occurred in the presenting field over the last fifteen years. This growth had occurred without adequate discussion and coordination and as a result, there had been too little understanding of the contributions presenters can make in advancing the arts in their communities and across the nation. The work of the Task Force represented the largest, most comprehensive, and diverse national forum of its kind. More than 125 presenters, artists, managers, funders, and representatives of state and local arts agencies and regional organizations assembled in small groups for eight meetings in various locations around the country. Their work created, for the first time, a network of communication among people and organizations who represent diverse artforms and a range of cultural, racial and aesthetic perspectives. Because of the varied nature of the Task Force, many people--both within and outside of the group--became newly aware of one another. Many of the bonds that were formed during this process promise opportunities for additional discussions, collaborations, projects, programs and works of art.

o A grant of $5,000 was awarded to Artswatch, Inc. in Louisville, KY, to support expanded programming and to continue residencies for artists during the 1989-90 season. Artswatch was founded in 1985 to support, present, and commission contemporary performance works by local, regional, and national artists of the highest artistic level. It is the leading presenter in Kentucky and the surrounding area of culturally diverse artists creating new performance works. Projects often include pairing Kentucky artists with national aritists to encourage new collaborative pieces. For example, Harry Sheppard, a local dancer, recently joined New York's Yoshiko Chuma and the School of Hard Knocks, for a five-day series of workshops and performances and open rehearsals and participated in discussions with the artists. In February, two Kentucky dancers will be in residence in Washington, DC with choreographer Liz Lerman and her company, Dancer of the Third Age, which she describes as "intergenerational" because it is composed of dancers whose ages span several generations. The dancers from Kentucky worked with Ms. Lerman for one week and returned to Kentucky to do workshops in senior citizen and community centers. In June, Ms. Lerman and the Dancers of the Third Age will be in residence in Louisville and participate in the Elder Arts Festival.

o The Helena Film Society in Helena, MT, used $24,500 in Inter-Arts funds to support expanded programming and to continue residencies for artists in conjunction with the development of a local arts center. The Helena Series for the Performing Arts brings nationally recognized music, theater, and dance artists to Helena and the state. Recent presentations have included a wide variety of artists and art forms--Maria Benitez's Spanish Dance Company, Garth Fagan's Bucket Dance Theatre, The Acting Company, Meredith Monk, Merce Cunningham Dance Company, and the New York Chamber Soloists. The Society was recently given a long-term lease by Lewis and Clark County to preserve the historic county jail and develop it for use as a community center for culture and the arts. This 300-seat auditorium will enhance the Helena Film Society's participation in the National Performance Network, a group of select presenters across the nation that sponsor innovative music, theater, and dance events.

o The Arts Endowment granted $50,000 for "The Deaf-Way," an international arts festival and conference held at Gallaudet University in DC, and attended by hundreds of hearing-impaired students and educators from across the nation and around the world.

o As a presenting organization based at a major university in Indiana, Purdue Convocations introduces its patrons to the new, the emergent and the unknown in order to broaden their arts experiences. A grant of $10,000 is being used for artists' fees and audience development initiatives for the following presentations in dance, music, and theater: a variety show featuring highlights from the vanguard summer festival at Lincoln Center in New York City, "Serious Fun"; Garth Fagan Bucket Dance, an innovative modern dance troupe; a company from Johannesburg in "You Strike the Woman, You Strike the Rock," a provocative play about three women living in the shadow of apartheid; and a chamber ensemble (violin, viola, cello, oboe, and piano) in a program of commissioned pieces entitled "The Composer's Composer."

o A $5,750 award was made to the Annenberg Center at the University of Pennsylvania in Philadelphia for the development of an audio description service for blind and visually impaired individuals. The service was modeled after the highly successful Washington Ear program in Washington, DC which provides descriptions and commentaries on aspects of presentations that are inaccessible to visually impaired individuals.

o Over several years, the Arts Endowment has supported the presentation of diverse programming by the Concert, Chamber Music, and New Directions Series of the University of Kansas. With Inter-Arts support, the series works closely with the public schools, other university departments, and the community at large. For example, the presentation of the Warsaw Philharmonic was accompanied by a series of lectures on the culture, economy, and political climate in Poland. The Ambassador of Poland spoke to sixth graders at a local school, to business people at a Chamber of Commerce luncheon, and librarians in the entire school district developed units on the culture of Poland. One school even developed a Polish festival to coincide with the Warsaw Philharmonic's visit. In 1987, with Inter-Arts support, the University began a new series called New Directions focused on works created within the last five years. The creator(s) of the work visit the community to discuss the creative process sometime before the presentation of the work.

o The Woodson Foundation in Newark, New Jersey, was supported with a $5,000 grant to assist with their New Artists/New Audiences series for African-American artists. Ten multi-disciplinary performances will take place in five New Jersey cities that will continue to serve as sites for the annual series. Each city will host two events. The Arts Endowment recognizes that access to high quality performances of African-American artists and groups in New Jersey is essential to the cultivation of a statewide African-American audience. An ongoing, regular subscription series of multi-disciplinary professional performing artists will provide access for audiences throughout the state.

o A $93,500 award to the Spoleto Festival USA in Charleston, SC, supported marketing, development, and public relations costs associated with producing and promoting its eleventh season. Ticket sales increased by 7 percent over the prior season and contributed income rose by 3.4 percent resulting in almost $200,000 in new revenues. In addition, through its Young Audience Series, Spoleto enabled more than 1,200 students to attend performances free of charge. Prior to these performances, classroom seminars prepared the students by providing background information and discussing the specific works and styles to be presented.

o A $10,000 grant to the MoMing Dance and Arts Center in Chicago, IL, supported showcase presentations of new and emerging artists and an expanded marketing campaign designed to build audiences. Important increases in attendance have already been noted in MoMing's performance art series--four events in one recent month resulted in attendance increases of more than 12 percent compared to last season's series. Similarly, a recent presentation of an Indiana based new music artist generated an increase in attendance of more than 24 percent compared to similar presentations in years past. In addition, MoMing initiated "Making Performance Art," a series enabling audiences to discuss the creative process with the artist(s).

Partnerships in Commissioning and Touring

The Partnerships in Commissioning and Touring Initiative supports multidisciplinary presenting organizations in commissioning and touring new work in the performing arts and the development and coordination of model alternative touring networks of national significance.

o The Initiative has supported the Dance Theater Workshop in New York, NY, for its National Performance Network, a network of alternative art spaces for the presentation of new music, dance, and theater works. Thirty-three spaces in 21 cities across the country comprise the network; its principal objective is "to increase opportunities for local and non-local independent artists to create and tour by providing adequate resources and by strengthening partnerships among presenters who join forces to commission and present new work." The NPN Creation Fund supports the creative process of independent American artists by underwriting the commissioning of new work and subsidizing its presentation at arts centers all over the country.

o A $50,000 grant was awarded to Cal Performances at the University of California/Berkeley for the co-commissioning and co-presentation of a new work by Merce Cunningham. Partner presenters included: the University of Massachusetts (Amherst, MA), the Madison Civic Center (Madison, WI), Dartmouth College (Hanover, NH), the University of Nebraska (Lincoln, NE), and UCLA (Los Angeles, CA). "Celebrating Merce Cunningham: A Festival and Colloquium on the Contemporary Arts" involved the creation of work for performances in the above listed locations and included various educational activities such as residencies, master classes, video workshops, open rehearsals, and lectures. These activities examined the choreography and aesthetics of Mr. Cunningham and the impact his work has had on 20th century culture. The residency at Berkeley occurred in September 1989, included participation by a number of university departments and community organizations, and was successfully concluded with three performances that emphasized a retrospective view of Mr. Cunningham's influence on contemporary art.

Dance On Tour

o Dance on Tour is a multi-Program initiative (Dance, Inter-Arts and State Programs) which supports the presenting and touring of dance. This initiative offers (a) fee support to regional organizations wishing to engage touring dance companies and/or artists, and (b) funds to state arts agencies for projects that involve out-of-state dance companies and/or artists and are designed to address the specific dance needs of the state (this effort strengthens the former Dance/Inter-Arts/State Programs Presenting/Touring Initiative, begun in 1983, which each year helped reach approximately 400 communities nationwide, 70 percent with populations of 100,000 or less).

o A $38,000 grant was awarded to the New England Foundation for the Arts in Cambridge, MA, for support of special tours by Liz Lerman's Dance Exchange and the Stephen Petronio Dance Company. This award coupled with $108,020 in funding from other sources enabled the Foundation to provide significant support toward artists' fees totaling over $930,000 of professional dance companies during the 1988-89 season. This represents a sharp increase (149%) in the volume of dance touring activity supported by the Initiative in comparison to the 1987/88 season when a total of $378,040 in artists' fees was supported with $63,194 in grant monies. Additionally, Stephen Petronio and his company conducted nine half-week residencies featuring a new work entitled "AnAmnesia" with music by Peter Gordon. Similarly, Liz Lerman and her company of young and senior citizen dancers was featured in five one-week residencies around New England as well as one two-week residency in Boston. The focus of these residencies, which offer an array of workshops and performances was community participation in dance with an emphasis on senior adults.

o A grant of $21,400 was awarded to the South Carolina Arts Commission in Columbia, SC, for programs to encourage, increase, and support professional dance in South Carolina and for an extended residency of Dan Wagoner and Dancers, a New York based modern dance company which has a "dual home" in South Carolina. In the second year of this extremely successful "dual home" project, the Wagoner company has contracted to tour fifteen weeks in South Carolina, an increase of 35 percent from the previous season. In addition, the state is building an alternative dance presenters network to present programs focused on the work of new and non-mainstream dance companies.

o A grant of $152,000 was awarded to Mid-America Arts Alliance in Kansas City, MO, for artists' fee support to presenters throughout Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas for presenting dance companies during the 1988/89 season. This award, coupled with more than $200,000 in funding from other sources, will enable Mid-America Arts Alliance to provide significant support for artists' fees of professional dance companies (totaling nearly $1.5 million) during the 1988-89 season. This represents a sharp increase in the volume of dance touring activity supported by the initiative in comparison with the 1987-88 season when a total of $612,600 in artists' fees was realized with $122,965 in grant monies.

Services to Presenting Organizations

o A $47,640 grant was awarded to the Association of College, University, and Community Arts Administrators (ACUCAA--now renamed the Association of Performing Arts Presenters) in Washington, DC to support presenter development and training projects. Workshops were held around the country providing professional artistic and managerial training in presenting the performing arts, including sessions in Spokane, WA, at the Midwest Booking Conference (Minneapolis), and at the Northeastern Booking Conference (Stamford, CT). The December 1988 annual conference, attended by participants from nearly every state in the country, included workshops entitled "Understanding Performance Art (or at least knowing more about it)" and "The Black Tradition in American Modern Dance."

o A grant of $13,500 was awarded to Arts Midwest in Minneapolis, MN, to support the Minority Performance Presenters Network program for the support of multicultural presenters, in particular those which provide performing opportunities for artists from a variety of ethnic backgrounds. Eight participants have been selected and include presenters from black, Hispanic and Native American communities. The first network gathering was held in conjunction with the Midwest Regional Conference (in Minneapolis in September 1988) and focused both on how to evaluate the quality of multicultural work (particularly work from cultures other than the participants' own) and techniques that work best to introduce audiences to unfamiliar work.

Artists' Projects: New Forms

o A grant of $6,700 was awarded to the National Learning Center in Washington, DC (for the Capitol Children's Museum) to support the creation of the "Invisible Harp," designed and constructed by composer Skip LaPlante. The 10-foot-wide harp, whose 32 strings are made of light, is activated (or played) when a child passes his or her hand through a beam. Each beam is assigned to a particular note so the child can produce a musical piece by playing the light. The Invisible Harp melds the disciplines of interactive sculpture and music, and integrates the latest developments in computer technology in the making of a work of art.

o A grant of $32,000 was awarded to Pepatian, Inc., a collaborative organization of Latin American artists in New York City, to create and tour a series of performances and workshops to cities such as Albuquerque, NM, Boston, MA, and San Juan, PR. These artists use innovative techniques to explore the rich cultural traditions and social issues of a rapidly changing Latin America and its increasingly complex relationship to American Latino culture. Their work crosses the traditional lines of theater, dance, the visual arts, and performance art. The program "Tour de Fuerza" presents varied but complementary artistic expressions. The works, when seen together, serve as a forum to establish new connections, stimulate discussions, and generate new ideas concerning the creative process and the part of American culture these artists represent.

o The New Forms Regional Initiative is a pilot program jointly sponsored with the Rockefeller Foundation. These funds, matched by Rockefeller, initiated subgranting programs through Inter-Arts grants to organizations such as the Contemporary Arts Center, New Orleans, LA; Center for Contemporary Arts, Santa Fe, NM; Painted Bride Art Center, Philadelphia, PA; Los Angeles Contemporary Exhibitions, CA; Real Art Ways, Hartford, CT; New Langton Arts, San Francisco, CA; and Diverse Works with the Southwest Alternate Media Project, Houston, TX. In this way, connections between organizations committed to presenting contemporary work and the artists living in their regions are strengthened. These organizations receive more than 900 applications each year from 49 states, the District of Columbia and Puerto Rico and award 50-60 project grants for support of individual artists.

Artist Communities

o America's creative spirit is an admired and dynamic one, constantly being infused with artistic contributions from its culturally diverse citizenry. The Yellow Springs Institute for Contemporary Studies and the Arts in Pennsylvania was awarded a $25,000 grant in 1988 by the Inter-Arts Program. This supported the Interdisciplinary Artists' Residency Program, emphasizing the development of experimental works in interdisciplinary/performance art. This program provides artists with exposure to colleagues from different art specialties, offering the possibilities of innovative collaborations. Being a resident facility, artists are immersed in an environment that fosters creativity and thought.

o The Millay Colony for the Arts, Inc. in New York was awarded a general operating grant from the Arts Endowment in order to help maintain a peaceful environment where artists, writers, and poets, can work concentratively and fruitfully to achieve a finer finished product. In 1989, Marcia Aldrich, a mother of two young children from West Virginia, was able to work at the Millay Colony without interruption toward completion of a book of poetry, which is now in circulation. She was then able to return her full attention to teaching in a West Virginia college as well as to mothering.

o The Djerassi Foundation in Woodside is being supported with its goal of fostering America's creative spirit. A $18,000 Arts Endowment grant will help the Foundation with its residency program. Each year, 75 writers, composers, and media, visual, and interdisciplinary artists are provided with studio and living facilities in order to concentrate on their art forms.

o The Hambidge Center for Creative Arts and Sciences, Inc. was awarded a $4,500 grant from the Arts Endowment to support residencies to approximately 30 artists on a 600-acre colony. These living quarters provide an environment conducive to research, the creation of new work, and dialogue with other artists. The individuals awarded Fellowships represent the broadest range of creative disciplines.

o The Cummington School of the Arts, Inc. in Cummington, MA, was assisted with a $11,500 grant to support a residency program providing over 100 artists with living and working facilities in this artists' colony. Cummington provides an ideal setting for the nurturing of the creative spirit. With a 66-year-old history, the Cummington School of the Arts has become a central part of that rural community's cultural heritage, contributing to Cummington's unique character.

o The Fine Arts Work Center in Provincetown, MA, was assisted with its mission to provide artists with an environment that nourishes the creative spirit. With Arts Endowment support ($26,200 in 1989), the Fine Arts Work Center is able to fund residencies for 20 emerging visual artists and writers who are given the opportunity to live and work in inspirational Provincetown for seven months.

o The Virginia Center for the Creative Arts at Sweet Briar received a grant for $18,000 to support more than 250 artists' residencies for writers, composers, and visual and performing artists in a year-round colony. Residencies are awarded competitively on the basis of professional achievement or promise of future achievement as judged by juries of professional artists in each one of the disciplines.

Services to the Arts

o In FY 87, a $15,000 grant was awarded to ATLATL, a Native American arts service organization in Phoenix, Arizona, to support the Second Circle Native Arts Network Conference held at the University of Wisconsin in Madison, WI. The conference was attended by ninety arts representatives from tribal museums and cultural centers, universities, Native art studies programs, national as well as state and local arts agencies, and tribal councils across the United States. Topics included the need for greater awareness and appreciation of contemporary Native arts, access to support networks, presentations and discussions with representatives from local, state and national arts agencies, and recommendations for unifying regional issues into a national agenda for the support of Native American arts activities.

o The Metropolitan Dade County Cultural Affairs Council of Florida received a grant of $15,000 from the Arts Endowment to support the council's Joint Advertising and Marketing Program for emerging and ethnic performing and visual arts groups in Dade County. The council is charged with meeting the needs of Dade County's numerous multi-ethnic cultural organizations and providing leadership for the cultural development of the community. The council provides technical and financial assistance to the more than 400 Dade-based not-for-profit, tax-exempt cultural organizations. This program will utilize basic tenets in a council-initiated joint marketing and advertising pilot project with the county's 12 major cultural institutions designed to attract Black and Hispanic audiences.

o A $15,000 grant to the Arts Extension Service at the University of Massachusetts, Amherst, with collaborative matching and advisory support from state arts agencies in Maine and New Hampshire, will assist in the training and placement of six new arts managers in small New England arts organizations such as the Claremont Opera House in Claremont, NH. Salaries are to be offset by monies contributed by state arts agencies.

o Artspace Projects in Minneapolis, MN, received $18,000 for the support of the National Artspace Development Network which assists artists living and working, exhibition, rehearsal, performance and support spaces. Artspace has developed a referral network which allows artists looking for space to learn of studios available both locally and in other cities. In the past two years more than 900 artists have secured studio space through this referral system. Artspace is also compiling a national training manual on developing artists studio/living spaces for use by artists and organizations serving artists across the nation.

o The Center for Safety in the Arts, in New York City, received $23,000 to support the Center's activities as the national clearinghouse for research and education on health hazards in the visual and performing arts. In addition to publishing a newsletter and presenting lectures/workshops on safety in the arts to artists, organizations and educational institutions across the country, the Center responds to an average of 1,000 inquiries monthly from individual artists and organizations. The Center, founded in 1977, ahs researched and recommended preventative measures for a wide range of potential hazards to visual and performing artists including vocal trauma and hearing disorders in musicians; musculo-skeletal problems in dancers; and respiratory, heart, and circulatory illnesses associated with materials used by visual artists. The Center also provides consultations concerning existing facilities or planning for new spaces for schools, museums, theaters, and other organizations. Approximately 20,000 artists annually receive direct service from the Center.

INTER-ARTS PROGRAM

Educational Involvement

Arts centers have real potential for being learning centers for the arts, for people of all ages. Many arts presenters do a great deal of work with community schools and even develop their own arts classes, workshops, etc. Presenters are recognizing that the audiences of tomorrow must be nurtured today; this "long-term" notion of audience development is very much in evidence at presenting organizations all around the country. As an acknowledgement of the important arts education role presenters can play, the presenting organizations panel last year asked that all applicants submit a one-page statement describing educational activities. To a greater degree than ever before, presenters are engaging artists for "residencies" which often involve master classes, discussions with area students, and open rehearsals.

The National Task Force on Presenting and Touring the Performing Arts final report notes that "One of the most important responsibilities of presenters is to be educators. The first purpose of this education must be to expand the community's awareness of the sources and breadth of American art and culture." The Task Force commissioned Thomas Wolf to write a paper--"The Presenter's Role In Education"--which suggests partnerships that can be developed between presenters and "colleges and universities, other arts organizations (including producing organizations), community music schools and dance academies, private schools, civic and fraternal organizations, and with other institutions that can contribute to a community-wide response to the challenge of arts education."

Specific examples -

o Music Center of Los Angeles County — $10,000-FY 90
Los Angeles, CA

The Los Angeles Music Center's Education Division activities, supported by Inter-Arts/Presenting Organizations, are the envy of arts education programs nationwide. The Center's Education Division presents professional artists to thousands of young people in 12 counties of southern and central California. The following is a summary of their programs.

Music Center Education Division

| Programs | | |
|---|---|---|
| | For Students | |
| | Music Center on Tour | The Blue Ribbon Holiday Festival |
| | Artists in Residence | The Very Special Arts Festival |
| | Special Performances | Corwin Philharmonic Seminars |
| | Winterfest | Individually Designed Arts Packages |
| | For Educators | |
| | The BRAVO Award | Evenings at the Music Center |
| | Workshops for Teachers | Summer Institute for Educators |
| | For the General Community | |
| | Nights of the Arts | Reachout Events |
| | Special Open Rehearsals | Outreach Performances |

Statistics In 1987/88, the Education Division produced:
- 6,014 events, in
  201 cities, in
  9 counties, and provided live arts experienes to
  757,100 people

o University of Pennsylvania/Annenberg Center $10,000--FY 90
Philadelphia, PA

The Task Force report cites the tremendous effectiveness of the International Children's Theatre Festival presented by the University of Pennsylvania's Annenberg Center in Philadelphia and supported by Inter-Arts/Presenting Organizations ever since its inception six years ago. Not only does the Festival bring to the city international companies in all disciplines with original works written for children, the Annenberg Center has created a major community-wide education program in partnership with local performing arts groups and schools.

o Pittsburgh Children's Festival $5,000--FY 90
Pittsburgh, PA

Our FY 90 support to the Pittsburgh Children's Festival will fund artists' fees and marketing efforts for the 1990 Pittsburgh Children's Festival which happens this weekend--May 9-13. It will involve over 70 performances in a multidisciplinary format in six theater venues and will include scores of classes, workshops, and hands-on educational activities.

(In FY 85 and FY 86, Inter-Arts sponsored a Special Constituencies Model Projects Initiative. An investment of $155,000 over two years resulted in the funding of approximately fifteen projects designed to encourage efforts on the part of many presenters to involve people with disabilities more actively in audience development and programming. A similar investment focused on presenters and arts education could go a long way toward bringing professional arts activity into the lives of young Americans.) All of the examples cited here give an impression of the tremendous arts education benefits that can be offered along with professional arts presentation activities. They give a sense of the level of arts education activity that is already being pursued by presenters--and an idea of the great potential in this area. It is certainly possible for more arts centers to develop significant arts education programs, particularly if the Arts Endowment can provide leadership/incentive in this area.

One of the priorities listed in the Future Directions section of the Inter-Arts/Presenting Organizations 1991-1995 Five-Year Planning Document reads: "Encourage audience education/outreach initiatives on the part of presenters, perhaps involving NEH cooperation in disseminating arts background information to audiences and extended residency projects with artists who are presented." While this priority speaks to some of what is discussed above involving young people, an Inter-Arts/Arts in Education Initiative could also include a focus on "adult" arts education, i.e., the development of more sophisticated program notes and other activities that can make presented events more meaningful for a community.

Literature Program

Program Accomplishments

The Arts Endowment supported Arizona State University's Bilingual Review Press with a grant of $24,877 in FY89 for its Distribution Project, which promotes and distributes creative works by Hispanic authors and other works of interest to the Hispanic community. The Project's activities are widening the audience for U.S. Hispanic literature--both in the Hispanic community and in the nation at large. The Arts Endowment's grant is helping the Project increase the number of titles distributed from 800 to 1,000; update and mail an annual catalog to 22,000 schools, bookstores, and individuals; produce an educational poster identifying major contemporary Hispanic writers; and make books readily available at a variety of conferences, bookfairs, and festivals.

The Arts Endowment supported the Children's Book Press - Imprenta de Libros Infantiles - in San Francisco, CA, with a $10,000 Arts Endowment grant in FY 89. Our grant will be used by Children's Book Press to support the printing and binding of bilingual picture books. These books will not only provide a creative outlet for writers, but also expose American children to the literature of other cultures.

The Division of Literature & Languages at Lewis Clark State College in Lewiston, Idaho was awarded an $8,029 Residencies for Writers grant FY 89 for residencies featuring fiction writers Tim O'Brien and Elizabeth Tallent and poets Robin Behn and T.R. Hummer. The residencies are held on the Lewis Clark campus, situated in a rural valley with a dispersed population of approximately 50,000. The writers conduct public readings, workshops, and literature classes which are open to the public.

An Arts Endowment Literature Program Creative Writing Fellowship was awarded to Judith Ortiz Cofer, a resident of Athens, GA, in FY 89. These fellowships of $20,000 are awarded to published writers of exceptional talent. After more than ten years of teaching English at the college level, Cofer was able to take a significant block of time off to write. She has completed a collection of autobiographical essays and poems titled Silent Dancing, to be published by Arte Publico Press (University of Houston) in 1990. Several of these essays will appear in various literary journals, including: The Georgia Review, The Americas' Review, Puerto Del Sol, and others.

In FY 89, a grant of $5,000 was awarded to the William Bonifas Fine Arts Center in Escanaba, Michigan, to support Passages North, an 11-year-old biannual magazine dedicated to offering literary excellence to the widest possible audience. As it has steadily evolved from a regional publication to a national journal, Passages North has kept its price to a minimum ($1 a copy, $2 for a year's subscription) to make serious contemporary writing available to those readers who could not afford most other publications.

The Mississippi Review, founded in 1971, is a literary magazine produced by the University of Southern Mississippi. The magazine publishes translations, criticism, poetry, and prose by both well-known and lesser-known writers. Recently, the magazine has received numerous honors from other publications such as Best American Short Stories, Pushcart Prize, O'Henry Prize Stories, and Anthology of Magazine Verse. The Arts Endowment awarded a grant of $8,000 to the university in FY 89 to assist in payments to contributing writers and the production costs of this quality magazine.

Writers and Books, Inc. in Rochester, NY, was supported with a $35,000 grant in FY 89 to sponsor a broad range of literary activities. Prominent are a variety of programs which reach underserved populations. For example, minority writers are sponsored to speak in public schools at no cost to the school district, thereby providing role models to many minority students. Another activity is the series of readings by deaf poets, performed in American Sign Language and translated for the hearing audience by an interpreter. One deaf poet, Peter Cook, used his three-month residency with W&B to complete a volume of poetry which will be documented on video, rather than published in print, in order to transmit fully the impact of his poems. During his stay in Rochester, Cook also appeared before numerous church groups, school assemblies, and other community organizations. Writers and Books, Inc., also organizes lectures, seminars, and workshops, such as creative writing workshops in senior citizen centers.

In FY 89, a grant of $9,916 was awarded to Thurber House in Columbus, OH, a community-based literary center. Thurber House provides a wide range of services to the Columbus area, including a writer-in-residence project, a book distribution center, and several courses and workshops. Two reading series -- "Literary Picnics" and "Evenings with Authors" -- bring the best of Ohio and nationally-celebrated authors together for public programs.

Public access to the arts is a priority for the National Endowment for the Arts. There are few media that bring quality programming to a larger audience than radio. The Pennsylvania Radio Theatre received $10,000 through a Literature Program Special Projects grant in FY 89 to support Altered Chant, a series of poems, short stories, and dramatic sketches to be produced for radio. The work in Altered Chant is all original, offering the public a chance to hear creative writing by new and established authors.

Roane State Community College in Harriman, TN, received a $5,000 Residencies for Writers grant from the Endowment in FY 89 to support writers' fees for a cooperative residency program between the branch campuses of Roane State Community College. Writer Jack Bulter visited the Roane State main campus for five days during the fall of 1989 and the Oak Ridge campus for five days during the spring of 1990. At each location he conducted a two-day writing seminar open to the public, deliver presentations to college and high school students, and held conferences with area writers.

The Guadalupe Cultural Arts Center of San Antonio, TX, was supported with an $8,000 Audience Development Project grant in FY 89 for the third annual San Antonio Inter-American bookfair. The fair features displays by small press and university publishers, book signings, and readings. The bookfair emphasizes not only the best of contemporary American literature, but also the important new work of Hispanic authors. One of the many writers featured at the third annual bookfair was Alice Walker. Internationally known translators Margaret Sayers Peden and Elena Poniatowska also made presentations.

Associated Writing Programs in Norfolk, VA, was awarded $25,000 from the Arts Endowment in FY 89 to support its many services to writers. Primary among these services are a national listing of jobs for writers, and a related placement service which maintains writers' dossiers and serves as a liaison between writers and potential employers. AWP sponsors an Award Series for works of poetry, novels, short fiction, and non-fiction which are chosen and published each year through a national competition. In addition, the organization publishes a newsletter and a catalogue of writing programs which are a professional resource to writers, educators, literary centers, and writing colonies.

Richard Zenith of Alexandria, VA, received a grant of $20,000 from the Arts Endowment to support the translation from Portuguese of the two latest novels of Portugal's Antonio Lobo Antunes, Auto dos Danado and As Naus. Auto dos Danado won the Portuguese Writers' Association prize. Fellowships for Translators allow for the translations into English of major literary works in other languages, and go to exceptionally talented published translators. Through this program, the Arts Endowment brings the literature of other cultures to an American audience. Preference is given to projects in which an English translation is not already available.

Literature Program

Educational Involvements

The Literature Program deals with educational issues in each of its funding categories. While there is no specific category to support only educational projects, panels have routinely recommended projects which contain educational components.

Within the Professional Development category, the Program supports a variety of organizations which have an educational focus. These organizations focus on audiences of all ages, from school children to students in graduate writing programs to older citizens participating in workshop activities. The Minnesota Center for Book Arts in Minneapolis, for example, offers programs which include all segments of the local community. For younger students, the Center offers courses which take individuals from the creation of their own works through the process of printing those works in book form. For the writer who is attempting to learn more about publishing in order to have his or her own works published, the Center offers a series of "Meet the Publisher" lectures. Exhibitions and lectures focusing on Minnesota small presses inform the audiences about the literary resources they have readily available.

Other Professional Development organizations with educational emphases include Associated Writing Programs in Norfolk, VA, which is an information clearinghouse for college and university creative writing programs; the Latin American Writers Institute in New York City, which offers a variety of writing workshops in English and Spanish; and the American Literary Translators Association in Dallas, TX, which produces a publication offering information about the craft of literary translation.

Audience Development grants provide a range of educational opportunities. Residencies for creative writers of the highest quality bring these writers into communities for a variety of programs. Residencies typically include not only public readings but also writing workshops and manuscript evaluation seminars. Organizations which sponsor these residencies may be state arts agencies, universities, and community centers, among others. Literary centers, also sponsored through Audience Development grants, are community-based organizations offering a variety of educational programs.

Literary Publishing applicants may submit materials for younger audiences as part of their proposed projects. A small press, for example, may include one or more children's books to be supported by Endowment funds. These publication projects are judged on the literary merit of the proposed books, the production quality of the press's submitted samples, and the general quality of the press as evidenced by the application materials. Panelists are sensitive to the differences in reviewing children's literature, just are there are differences in reviewing experimental works or works in translation. Distribution organizations which are supported through Literary Publishing include children's literature in their catalogues which are widely distributed to libraries, bookstores, and literary centers. Bookslinger, a small press distributor located in St. Paul, MN, for example, distributes a number of children's titles, including works by the illustrator Edward Gorey and the author Meridel LeSueur.

Applicants for Creative Writing Fellowships may be authors of children's literature; the manuscript which they submit for consideration may be a creative work for children. In the past few years, Creative Writing panels have included noted authors of works for younger audiences, including Susan Richards Shreve and Lucille Clifton.

The following are a few specific examples of the Literature Program's support to educational projects:

Teachers & Writers Collaborative — $86,000 (FY 90)
New York, NY — Professional Development

Teachers & Writers was one of the first organizations to send creative writers into schools on a regular basis. In addition to residencies, it now conducts workshops in the art of writing, and publishes and distributes books, audiotapes, and a magazine about the craft of writing to a national audience. T&W programs are held in such locations as Houston, TX, and Salmon, ID.

Arte Publico Press — $11,913 (FY 89)
Houston, TX — Audience Development

Arte Publico Press, one of the leading publishers of Hispanic literature in the United States, sponsored travelling bookfairs and author tours to introduce audiences across the Southwest to Hispanic-American literature. At each bookfair two authors read from their work, and the books of other Hispanic literary presses were featured. The events were co-sponsored by libraries, schools, and community and arts centers.

Children's Book Press — $10,000 (FY 89)
San Francisco, CA — Literary Publishing

This Literature Program grant supported the printing and binding of two bilingual picture books which were part of a new series of commissioned literary works for children from recognized minority authors who had not yet written for children. Founded in 1976, Children's Book Press publishes legends, folktales, and contemporary stories in bilingual editions.

The Loft — $30,000 (FY 89)
Minneapolis, MN — Audience Development

The Loft is one of the most prominent literary centers in the country. Endowment funds support a variety of its educational programs, including panel discussions on criticism and multiculturalism and the "Mentor Series" of five three-day residencies. The Loft also offers a series of workshops and courses in poetry, fiction, and non-fiction, and a manuscript critique service.

MEDIA ARTS PROGRAM

Program Accomplishments

American Playhouse

The tragedy of a young playwright -- his mother's suicide when he was six years old -- became the material of personal redemption in his first play. Jonathan Marc Sherman was eighteen when he wrote Women and Wallace, which was broadcast on the Endowment-supported "American Playhouse" series on PBS. Mr. Sherman, now a senior at Bennington College, VT, chose "American Playhouse" over several movie offers: "No one I talked to convinced me they could do it (as) satisfactorily ( as "American Playhouse").

FILM PRODUCTION

Two brothers, Warrington and Reginald Hudlin, have received production grants from the Arts Endowment in the past. This year, at the Utah Film Festival (sponsored by Robert Redford's Sundance Institute), House Party, a narrative film produced by Warrington and directed by Reginald, had a sensational reception. It got a rave from TIME magazine, and is part of the break-through this year of minority filmmakers into the commercial field. If the Endowment's role is to encourage and develop talent, then this is what these grants to the brothers totalling $30,000 did....

FILM PRODUCTION

The Algonquin Round Table is part of America's literary legend. In 1978, we gave a $5,000 grant to Aviva Slesin to make a film on the group - Dorothy Parker, Marc Connolly etc. The film took almost ten years to make. The Endowment eventually, through several panels, invested a total of $93,000 - a huge investment that panels thought well worth the risk.

The film won an Academy Award in 1989.

FILM PRODUCTION

A young filmmaker named Donna Deitch from California always wanted to make a feature film. So she produced Desert Hearts with the help of $25,000 from the Endowment. The film was theatrically released nationally....

Her career took off. Recently she directed The Women of Brewster Street for ABC, starring Oprah Winfrey, Debbie Allen and others. Now she's working for Oprah at her film production studio in Chicago.

MEDIA ARTS CENTERS

It's hard to get good films in outlying areas. There's a real deprivation there. In Montana, the Helena Film Society brings in films that the town and surrounding rural area would never see.

Helena has about 25,000 people, and some 40,000 in the surrounding area. The Film Society's exhibition program is drawing 10,000 people a year.

There's a happy relation between the commercial theaters and the Film Society, and the commercial theaters often show non-mainstream work. Together, these theaters and the Film Society make Helena, Montana, a sophisticated film center. What films are seen at the Society? Vincent: The life and Death of Vincent Van Gogh; Salaam Bombay; Red Sorghum (China); The Navigator (New Zealand); A Taxing Woman (Japan).

RADIO

On listening over the car radio to a program by the radio artist, Joe Frank, a listener wrote: "Your show had such an extraordinary effect on me I had to pull off the freeway and sat in awe and recognition until the end... Thank you for your courage, sensitivity, concern and talent."

Frank's highly individual program varies from monologues to mini-dramas performed by such actors as Murray Abraham and Tim Jerome (Tony Award nominee for Me and My Girl). The show is produced at KCRW Santa Monica and distributed on NPR; it has received an award from CPB as well as the prestigious Armstrong Award.

As another listener wrote: "I'm a radio person, but I've never heard a show like yours. It seemed like a new art form to me."

RADIO

A young Oregon woman, born in Taiwan, made an extraordinary documentary about her mother, who was sold twice by her parents and eventually made her way with her daughter to this country.

Dee Roberts artwork is about a clash of culture, about the cultural gap between mother and daughter, which this documentary examines without blinking

The program which received $3,000 from the Oregon Arts Council and $6,000 from the Endowment's radio program, was broadcast over 90 NPR stations, and received one of radio's highest honors: The Peabody Award.

Programming in the Arts

Would dance on television kill live dance? That was the question asked by many ballet companies when the pioneering, Arts Endowment-supported "Dance in America" went on PBS primetime.

Fourteen years, 56 programs, later, apprehensive ballet companies are enthusiastic supporters and millions of Americans have seen the greatest dance companies in their homes. Television, according to one study, increased live attendance. In the past three years alone, 30 million viewers all over this country have seen the best dance America has to offer.

Opera/Live From Lincoln Center

How could opera be presented live on television? The technical problems were formidable: the lighting was too low, the sensitivity of the cameras below the necessary threshhold.

A grant from the National Endowment for the Arts helped develop low-light video equipment that made live broadcasts possible without intruding on the stage or the auditorium. For fourteen years, "Live from Lincoln Center" has used this invention to bring opera out of the concert hall and into millions of homes across America.

Access to Media Art

In 1987, with an NEA grant of $50,000, Facets Multimedia, a media arts center in Chicago, IL, began a video distribution service of independent film and video. With one outlet, Facets sends out over 800,000 catalog (specialized and general; Jewish Video, Black American Video, Theater on Video, Visual Arts video, History on Video, etc.); sells over 78,000 tapes, rents over 45,000 tapes, has over 2,100 out-of-state members (from all 50 states), and earns revenues of over $2 million per year from their 8,500+ titles. Because of Milos Stehlik's vision, Facets Multimedia has the largest earned revenue of all the media arts centers. The earned revenue is put back into this nonprofit organization so that Facets can continue to provide audiences access to media art which otherwise would be unavailable to them.

The Squaw Valley Creative Arts Society of Olympic Valley, California, received a $5,000 Arts Endowment grant to support a program designed to encourage new screenwriting talent. Through an intensive series of lectures and screenings, promising novelists, poets and short fiction writers will be brought together with experienced Hollywood professionals to analyse the art of the screenplay.

A grant in the amount of $25,000 was made to the UCLA Film and Television Archives for a project which will make new 35mm prints of classic films from their collection more widely available for screenings at media arts centers nationwide. Films preserved by the archive include such classics as Josef von Sternberg's Blonde Venus, Orson Welles' Macbeth, and Ernst Lubitsch's Monte Carlo.

The Educational Film Library Association of La Grange Park, Illinois, received a $10,000 grant to support the American Film/Video Festival, an annual showcase for films and videotapes marketed to schools, museums and libraries. The 1989 festival was held in Chicago, the first time this event took place outside New York City. The festival's awards competition and workshops bring the best new works by independent producers to the attention of distributors, programmers, and other media professionals from around the country.

The great 19th century photographic surveys of the western territories are the inspiration for a videotape by Pam Falkenberg and Dan Curry of South Bend, Indiana. With a $10,000 grant, they are completing the production of a visual essay on the fabled landscape as it looks over a hundred years later. The artists plan to show the finished work at video festivals and on cable television.

Filmmaking is an expensive art form and Endowment fellowships are critically important to the production of new creative works by media artists like Allen D. Moore of Silver Spring, Maryland. He was awarded a grant of $25,000 for a planned documentary about people in a Brazilian village whose way of life is threatened by pollution and industrial development. Exemplifying the wide range of interests and the diversity of subject matter independent filmmakers choose to address, the piece will be a cinema-verite study of cultural traditions in transition.

The Sundance Institute, founded by actor/director Robert Redford and based in Salt Lake City, was assisted with an Arts Endowment grant of $25,000. The Institute has forged an extraordinary liaison between the Hollywood studios and independent filmmakers. At its summer workshops, promising low-budget feature film projects are developed with coaching by major figures from the industry. The Institute also sponsors the annual United States Film Festival in Park City. Over 30,000 people attended the 1989 event which featured a salute to Charlie Chaplin on the centennial of his birth, the premiere of Steven Soderbergh's acclaimed "sex, lies, and videotape," and a retrospective of films from Latin America.

Radio plays an important part in the life of rural Alaskans. It is expensive and at times difficult to travel to the variety of cultural activities throughout the state. The medium of radio offers Alaskans the opportunity to be there. Through Arts Endowment funded programs like ALASKANARTS and National Native News, Alaskans have been a part of the Potlatch at the Saxman Tribal House, the statewide Folk Festival in Juneau, or have listened to the Anchorage Symphony playing a piece based on the Prince William Sound oil spill, or understood a part of the rich Alaska Native heritage by hearing the voices and music of the St. Mary's Dance Festival, or walked through a grove of paper trees created by Anchorage artists and Arts Endowment visual art fellowship recipient, Karen Stahlecker.

The Pacifica Foundation's Radio Program Service and Audio Archive was supported with a grant of $20,000. The Foundation distributes current and historical programs to non-commercial radio stations throughout the U.S., Canada, and Australia. The archive, which has a collection of 27,000 programs produced since 1949, is catalogued according to Library of Congress standards and is fully accessible to the public.

The Arts Endowment assisted the New Wave Corporation in Columbia, Missouri, with a $35,000 grant to support the Midwest Theater Workshop. As you may know, the Midwest Theater is one of the best groups in the country producing dramatic works exclusively for the radio. Now in its 10th year, the Workshop is compiling a national directory of radio theater professionals and developing 10 instructional tapes.

The Arts Endowment assisted the American Audio Prose Library in Columbia, Missouri, with three grants totalling $38,000 to support "The American Prose Series," programs which blend readings and interviews with such noted American authors as James Baldwin and John Hersey.

L.A. Theatre Works' radio presentation of a series of 20th century American plays as well as an unabridged broadcast of Frank Norris' novel, McTeague, are being produced in association with KCRW-FM with a grant of $30,000. These programs follow the company's successful broadcast last year of "Babbitt" with Ed Asner, Richard Dreyfuss, Amy Irving and Michael York and its presentation of Kaufman and Hart's Once in a Lifetime, Arthur Kopit's O Dad Poor Dad and Arthur Miller's The Crucible.

For years, the Arts Endowment has funded the Long Beach Museum of Art, supporting its exhibits which average approximately five thousand visitors each. Long Beach Museum of Art operates a regional Media Art Center -- the only one of its kind in Southern California. Long Beach Museum of Art's video audience remains fairly constant and draws extensively from the schools and universities in the Los Angeles area. It also maintains the largest public collection of video art on the West Coast. The Arts Endowment has played an active role in the Long Beach Museum of Art's excellent video program. Last year, for example, the Endowment awarded Long Beach Museum of Art a grant of $30,000 to assist with its video exhibition activities, and to increase support for its video acquisition, restoration and preservation activities. The Arts Endowment assists media arts centers in a variety of projects that make the art of film and radio more widely appreciated.

The Rocky Mountain Film Center at the University of Colorado was supported with a $28,000 Arts Endowment grant. Almost half of the 200,000 population of Boulder turns out each year to see film unavailable to them through commercial exhibition (e.g., Hope and Glory; A World Apart). The Center also brings communities around Boulder films that otherwise would never be seen in these small towns. Some of these communities have become more literate in film than many big-city audiences. The flow of independent films is augmented by the more than 350 artists working in the Center's post-production facilities, who have completed, since 1983, over 1,500 productions seen nationally and internationally.

The New Community Cinema Club of Huntington, New York was assisted with a $5,000 grant to support their role as a regional showcase for American independent films and filmmakers. By exposing the creative development and technical aspects such as editing and cinematography, the gap between audience and filmmaker is bridged. Directors such as Spike Lee, Jim Jarmusch, and Lizzie Borden have lectured. Films like Weapons of the Spirit, which recounts the story of the citizens of a French town who sheltered 22,000 Jews during World War II, have given local residents an alternative to Hollywood. As a small suburban town, Huntington cannot easily offer the varied repertory and film resources which are readily available in larger cities or university towns. Arts Endowment funds allow New Community Cinema Club to present to and nurture a willing audience which would otherwise be denied the opportunity.

Public access to the arts is a priority for the Arts Endowment. There is no better medium than through television. That is why $300,000 was awarded to QED Communications of Pennsylvania by the Media Arts Program to support the seventh season of the Public Television series Wonderworks. This show is a prime example of quality children's programming. It is entertaining television for children that offers an opportunity for growth and development. The National Endowment for the Arts is proud to support this quality project.

The ETV Endowment of South Carolina, Inc. received a $50,000 Arts Endowment grant for the continuation of "Marian McPartland's Piano Jazz." This radio series brings outstanding jazz panists together with Marian McPartland at side-by-side pianos to talk and perform. Musicians taking part in the 1989 season include: John Lewis, Hand Joes, Peter Schickele, Fred Hersch, Ben Sidran, Lionel Hampton, Dr. John, and Matt Dennis.

Through the Arts Endowment's Media Program, the Appalachian Community Service Network of Rosslyn received a grant of $150.000 to continue the support of the television series "The Independents," showcasing independent film and video work on The Learning Channel. This series, initiated in 1980, is the result of an Endowment effort to open an appropriate nonprofit cable channel to film and video works, both funded and not funded by the Endowment. The Learning Channel works with curators from media arts centers to select and package the programs. The previous grant made to this series was matched 14 times over and resulted in programs being delivered to 18 million cable households.

The Friends of West Virginia Public Radio received an Arts Endowment grant of $75,000 to support "Mountain Stage," a weekly two-hour live arts performance program. This program is distributed to over 120 National Public Radio member stations from coast to coast. The format used for this program provides an opportunity for the showcasing of a wide variety of nationally and regionally prominent musical artists (ranging in style from traditional and ethnic to jazz and classical) and non-musical artists (from poets to traditional storytellers and humorists).

The National Center for Film and Video Preservation at the American Film Institute is in a unique position to acquire recently "discovered" nitrate films which are in need of preservation, and to coordinate their placement in appropriate archives. In March 1987, professors at the University of Toledo in Ohio, requested that the Center take charge of 325 cans of nitrate films which had been stored in a barn in Torrence, Michigan, where they had remained for more than 40 years. With the cooperation of the Library of Congress, the Center was able to acquire, and thus preserve, the Clement Uhl Collection. Press coverage of the Uhl Collection alerted a Toledo resident to the dangers of nitrate which he had stored in his basement. Identified among the dramas, comedies, and westerns (dating from 1915 to the 1930's) were a comedy in which Oliver Hardy plays a villain and a full version of the classic "The Italian" whose maker, Thomas Ince, was, next to D.W. Griffith, the most important producer of the period. A number of small collections were also acquired as a direct result of this publicity. The Center, the Library of Congress, and other archives continue to receive inquiries about the nitrate preservation from individuals who read about the Ohio collections.

The Oregon Historical Society, supported by the Endowment through the AFI/Arts Endowment Film Preservation Grant Program, discovered the only surviving copy of ANNIE LAURIE (1927), a lavish MGM production starring Lillian Gish and Norman Kerry. This two-color Technicolor nitrate print, which included the original ending, was preserved in a joint project with the Library of Congress and the National Center for Film and Video Preservation. The Library generated a black and white preservation negative, while the Center arranged for the Technicolor portion to be copied at YCM Labs. The newly restored ANNIE LAURIE has been featured in several film retrospectives around the country.

Children's Television Series

The Endowment has supported a major series on the arts for children between the ages of eight and eleven in order to prepare them to be adult audiences for the arts.

The ten half-hours of "Behind the Scenes" will be broadcast to the home, and later to the schools; the series inventively brings children into the creative process with such outstanding artists as Max Roach (jazz drummer), David Hockney (painter), Nancy Graves (sculptor), David Parsons (choreography), Eliot Erwitt (photographer).

Produced by WNET-TV, New York in association with Learning Designs' Alice Trillin and Jane Garmey, and directed by the distinguished filmmakers Ellen Hovde and Muffie Mayer, the series will be accompanied by print material to be distributed to the home and to the school.

The series' pilots are in the opinion of many who have seen them, ground-breaking, effective and wonderfully innovative in the often questionable area of children's television.

Already, the Corporation for Public Broadcasting, the Arthur Vining Davis Foundation and the Mellon Foundation have contributed to this series. But over $2 million remains to be raised.

VOICES AND VISIONS

Poetry on television? According to a widely held prejudice, the two media are incompatible. But "Voices and Visions", a pioneering series supported by both Endowments, proved that films on our major poets - from Walt Whitman to Robert Lowell - could intrigue and fascinate the broadcast audience.

Part of the reason for this success was that, for the first time, a planned strategy to deliver the series into homes and schools was undertaken. Cassettes went into the video stores; a book with essays on each poet by major scholars went into the bookstores; viewers guides were developed and distributed by the American Library Association. The guides went everywhere - from Stanley, Montana (population 7,000), to the Chicago Library system (which requested 10,000 guides). State Arts Agencies, the Library of Congress, and 112 television stations in 42 states (plus the Virgin Islands) became part of a vast distribution system, energized by the broadcasts. In the opinion of some experts, the series did more to bring their poetry heritage home to Americans than any major venture since the founding of The Carnegie Libraries.

MEDIA ARTS CENTERS:

The subject of the last meeting of the National Alliance of Media Arts Centers in Rochester, New York, was media education. While it is common to speak of an educational crisis in our schools and to point to the low reading and writing skills among high school students, we do not hear enough about the lack of media literacy.

How do we deal with the massive task of freeing children from the coercive and beguiling influence of up to four hours of television viewing a day? A start has to be made somewhere, and several media arts centers have made the teaching of media literacy their highest priority. From the K through 12 level to adult and college education, seventeen media centers in 12 states offer courses in media literacy, enabling students to decode the hidden messages and persuaders implicit in much media, the aim of which is to manipulate for commercial purposes, to stimulate with exhibitions of violence and excess, and to impair the concentration necessary to learning in the school.

Community Film Workshop (Chicago, IL) $12,000

The Community Film Workshop of Chicago (CFW) trains people of color in the production and use of film. In addition, CFW helps its students gain employment (over 300 of CFW's 600 graduates have secured jobs in television and motion pictures). CFW also offers film screenings, seminars, access to production and post-production equipment and high school outreach programs. CFW accepts 52 students per year for intensive hands-on training (360 hours over a 12-week period when scripting, shooting, editing and making their own sound-synch films are learned). CFW offers ten scholarships to high school graduates from low to moderate income families. Since 1971, CFW has taught over 600 students in basic filmmaking. Of these 40% are Black, 26% White, 20% Hispanic, 10% Asian, 4% Native American, and 50% women. In 1990, CFW will award over $60,000 in equipment and post-production access grants to independent Illinois filmmakers.

Appalshop, Inc. (Whitesburg, KY) $52,000

Founded in 1969 in Whitesburg, Kentucky as a film and video training program for young people in the Appalachian coal fields, Appalshop's curriculum project uses culturally specific text and audio visual material to design secondary school curricula for Appalachian schools.

Boston Film /Video Foundation (Boston, MA) $35,000

BFVF provides off-site, hands-on training in film and video production, nad is developing a curriculum to teach media literacy to children which is made available to schools throughout New England.

Downtown Community Television Center (New York, NY) $25.000

Downtown Community Television's educational efforts include: 300 studio workshops offering free instruction in documentary production and computer editing, weekend classes for Hispanic and Chinese residents; outreach classes serving disabled and senior citizens, health workers, youth counselors and refugees; high school workshops; and internships offering hands-on training for local youth. To date over 20,000 students have enrolled in DCTV's free workshops and their prize-winning works have aired on PBS, ABC, and NBC.

Film in the Cities (St. Paul, MN) $60,000

Film in the Cities has established a comprehensive "Institute for the Media Arts" in which expanded education programs have been developed in collaboration with Minnesota schools, colleges and universities. This initiative ranges from long-term curriculum development to short term residencies.

Intermedia Arts of Minnesota (Minneapolis) $38,500

Working with the University of Minnesota, Intermedia Arts has expanded its highly successful accredited video/computer/sound art education program.

Oregon Art Institute/Northwest Film and Video Study Center (Portland, OR) $18,000

The NWFVSC's education program offers artists, media professionals, and the general public classes and workshops in film and video production, including a statewide Video/Filmmaker-in-Schools residency program for students and teachers, benefitting over 3,000 people each year.

RADIO

Four hundred children from three northern California high schools make up the Ensemble Theater Company. The Company originates and presents works that address social issues of special concern to teenagers. With the assistance of Earwax Productions, the Company is producing two pilots for "Radio High." These pilots examine the absence of role models for girls, compared with the numerous hero-figures available to boys, and compare the problems of Soviet and American high schools students -- all in dramatic form. Thirty-six programs of this nature are planned over five years. Professional actors and directors help the students shape their work for theater and radio presentation.

MUSEUM PROGRAM

Program Accomplishments

**Special Exhibitions:**

A grant in the amount of $100,000 was awarded to the Nelson-Atkins Museum of Art, Kansas City, Missouri to support a retrospective exhibition of the work of Thomas Hart Benton, the noted midwestern regionalist artist. Benton, who lived and worked in Kansas City, is known for his colorful murals depicting aspects of American life from all regions of the country. The first major traveling exhibition to span the artist's long career brought together approximately 80 works including three early mural cycles that had not previously been exhibited together. An hour-long documentary film on the artist was produced by WGBH, Boston and a comprehensive catalogue-biography was published to accompany the exhibition. Extensive education components were developed for primary and secondary school teachers in Kansas and Missouri. The exhibition travelled from Kansas City to the Detroit Institute of Arts, the Whitney Museum of American Art, New York, and recently opened at the Los Angeles County Museum of Art where it will be on view through July, 1990. Over 233,000 have viewed the exhibition at the first three venues.

A $50,000 grant was awarded to the Philadelphia Museum of Art for the American viewing of "Jasper Johns: Work Since 1974." The internationally acclaimed and much publicized exhibition, organized by the Museum's curator of 20th-century art, was first shown at the U.S. Pavilion at the Venice Biennale in the summer of 1988, where Johns was awarded the grand prize as best artist. The exhibition, which included approximately 20 paintings, many of them quite large, as well as drawings and etchings, presented a coherent survey of Johns' recent work. Robert Hughes, in an article for Time magazine wrote of Johns, "one leaves the exhibition convinced he is the deepest of living American artists, a painter whose subtlety and richness of imagination stand beyond doubt...." The exhibition proved extraordinarily popular for a one-person show--more than 120,000 visitors saw it.

A $50,000 grant was awarded to the Center for African Art in New York City to support an exhibition titled "Africa and the Renaissance: Art in Ivory." The exhibition, accompanied by a fully illustrated, scholarly catalogue, included 125 works of African, European and Afro-Portuguese art, many of which had never before been seen in the United States. The exhibition, the first devoted to this subject, revealed the cross-cultural interaction between Europeans and West Africans in the 15th and 16th centuries. The project included a symposium attended by an international group of scholars in the field. Only two venues were allowed by lending institutions, due to the fragility of

the ivories on loan. The second venue was the Museum of Fine Arts, Houston. The exhibition was seen by more than 99,000 people.

A grant of $150,000 was awarded to the Museum of Modern Art in New York City to support the exhibition "Picasso and Braque: Pioneering Cubism." John Russell in the New York Times described the exhibition as "one of the most important exhibitions ever mounted by the Museum." Consisting of some 390 paintings and drawings, it documented the remarkable collaboration between Pablo Picasso and Georges Braque from late 1908 until the outbreak of World War I in the summer of 1914. During this period the two artists engaged in a creative dialogue that may well be unique in the history of art evolving a style known as Cubism which changed not only the look but the nature of art. Organized chronologically, the exhibition, and the accompanying 460-page scholarly catalogue, detailed every phase in the artists' development of Cubism providing the opportunity for works to be seen side by side for the first time since they were in the artists' studios. A lecture series, a full length film, a video tape, and an international symposium were held in conjunction with the exhibition.

A grant of $67,500 was awarded to the New Museum of Contemporary Art in New York City for a collaborative exhibition with the New Museum, the Museum of Contemporary Hispanic Art and the Studio Museum in Harlem presenting a multicultural, multidisciplinary view of the 1980s. "The Decade Show" focuses on the concept of identity as a key issue in the art produced during this period and examines ways in which the notion of identity has been addressed by artists and theorists with diverse backgrounds and perspectives, working in a variety of fields. Each museum is to select 20 visual artists and ten performance, video, and film artists who have been exploring aspects of identiy as they relate to large artistic questions concerning alienation, violence, environmental disaster, racism, religion, history, myth, politics, anthropology, and literature. The exhibition is to be shown concurrently at all three institutions and will introduce the artists to new audiences. The three museums are offering a range of educational activities and materials to encourage visitation to all three exhibitions and to stimulate dialogue among artists, students, critics, art historians, museum professionals, and the general public.

A $55,000 grant was awarded to the Dallas Museum of Art to support the exhibition "Black Art - Ancestral Legacy: The African Impulse in African-American Art." The exhibition will bring together for the first time the work of both trained and self-taught black artists from throughout the United States and the Caribbean. Included will such well-known artists as Betye Saar, John Biggers, Jacob Lawrence and Faith Ringgold as well as a number of artists who have never before received national attention. Approximately 100 paintings, sculptures, drawings

and installation pieces will be included as well as a variety of didactic materials to help place the art within its cultural context. While other exhibitions have focussed on the work of black artists, none has attempted to examine and document fully the dispersal of African cultural influence in American art. A scholarly catalogue will accompany the exhibition presenting new scholarship in the field of African-American art. Possible venues for the exhibition are the Art Institute of Chicago, the Studio Museum in Harlem, the Museum of Fine Arts, Boston, the Virginia Museum of Fine Arts, the Corcoran Gallery of Art, and the Saint Louis Art Museum.

The Paine Art Center and Arboretum, Oshkosh, WI, with the help of a $15,000 grant from the Arts Endowment, was recently able to present the exhibition "The Grand Tradition: British Art from Amherst College," organized by the Mead Art Museum in Amherst, MA. The exhibition included outstanding examples of British paintings, prints and watercolors, and decorative arts and provided the opportunity for state and area residents to see firsthand work by such major figures as Thomas Gainsborough, J.M.W. Turner, and William Blake. Endowment funds also helped the Art Center to develop interpretive programs, as well as present a concert and dramatic readings.

The Arts Endowment supported the Boise Art Museum of Idaho with a $20,000 grant to present Red Grooms' "Ruckus Rodeo" in Boise and to coordinate its showing at the Cheney Cowles Museum in Spokane, Washington. The project, an example of the kind of collection sharing the Endowment has encouraged, allowed the museums to maximize their resources by collaborating on the borrowing of this important and popular work from the Modern Art Museum of Fort Worth. "Ruckus Rodeo" is a large scale, room-size installation which explores the rodeo's place in our time through the artist's characteristic use of humor and caricature. The grant also allowed the museums to present a series of lectures on the subject of art and humor and to produce a free informational handout.

Utilization of Museum Resources:

In FY 90, a grant of $15,000 was awarded to Los Amigos del Museo del Barrio, New York, NY, to develop educational programs for two traditionally underserved museum audiences: the elderly and the hearing-impaired. Located in East Harlem, the Museum has, since its inception in 1969, played an important cultural role in its community, its educational programs drawing over 20,000 people annually. Recognizing the need to serve the elderly and hearing-impaired, the Museum has begun working with the National Council on Aging, the State Board of Education, and local social welfare groups to design programs and materials, such as large print and bilingual gallery guides, tailored to the special requirements of these audiences.

A grant of $25,000 was awarded to Sealaska Heritage Foundation, Juneau, AK, to produce an educational documentary film presenting the rich artistic heritage of the Klukwan region in the American Northwest. The documentary has been made in conjunction with the exhibition, "Many Worlds and Many Meanings: The Crest Art of Klukwan," which opened in spring, 1990 at the Alaska State Museum. This film, the first in-depth documentary examination of Klukwan art and culture, will be available throughout the country via public and cable television broadcasts, and presentations in schools, museums and libraries. In so doing, these magnificent works of art and the sophisticated, yet little-understood, culture that produced them will enlighten new and appreciative audiences.

The Utah Museum of Fine Arts in Salt Lake City was supported with a $16,900 grant for a collection-sharing project with the Nora Eccles Harrison Museum of Art in Logan. The two museums have collaborated in organizing and touring an exhibition of American ceramics consisting of approximately 60 works dating from 1945 to the present. It will be the first time these collections have been exhibited together, and the exhibition will tour throughout the region.

In FY 88, the Program awarded grant of $45,000 to the Chrysler Museum in Norfolk, VA to reinstall its glass collection, ons of the finest in the United States. The collection, consisting primarily of fine glass of the 19th and early 20th centuries but with also significant holdings ranging in date from antiquity to the present, was installed in new galleries consisting of ten rooms and seven adjacent study storage bays. Arranged chronologically and topically, the reinstallation allowed one-third more of the collection to be on display. The objects are enhanced by improved and more appropriate lighting and display cases and are accompanied by new interpretive materials. General tours and special study tours on varied topics also enrich the programming.

A $121,000 "Special Artistic Initiative" grant was awarded to the Mississippi Museum of Art to support the implementation of a satellite gallery system throughout the predominantly rural state of Mississippi. These satellite galleries will offer year-round exhibition programs and educational offerings including lectures, films, seminars, and teachers workshops. Eleven cities have been selected to participate in the program, allowing more than 85% of the state's population to be within a 40-minute drive of one of the galleries. Two model sites were selected to implement the first phase of the project. Funds for modification of facilities were raised on the community level; Endowment funds will be used for exhibition programming, educational materials, and the development of community support structures.

A Special Artistic Initiative grant of $250,000 was awarded to the La Jolla Museum of Contemporary Art to support an initiative entitled "Dos Ciudades/Two Cities: A Border Project," a series of exhibitions, artists' residencies, projects, commissions, symposia, lectures, educational activities, films, and multidisciplinary programs focusing artistically on the border separating San Diego from Tijuana and, by extension the United States from Mexico and the Third World. The project is made up of four parts, each with supplementary programs and educational components: 1) "Border Actualities," which will include a major exhibition as well as installations and performances by artists who are from the border region or use the border or border issues in their work; 2) "Southern California/Mexico Art Exchange," an exchange exhibition with artists north and south of the border; 3) "Artists' Commissions: The Border as a point of departure"; and 4) a publication that will highlight the different aspects of the project. The initiative offers the Museum an opportunity to concentrate on the unique assets of San Diego, a community influenced by Latin American culture and located on one of the world's most important borders between industrialized and developing nations. It will also help to redefine the Museum's mission to reflect this cultural reality. Unified by its theme if the border, "Dos Cuidades" will explore, through art, the migration of ideas -- not just people -- across boundaries.

A grant of $109,500 was awarded to the Newark Museum to support the implementation of a three-year project focusing on the reinterpretation of the Museum's collection of Tibetan art assembled over the last 75 years, and one of the finest in the world. The majority of the works were obtained from Tibet or, with documentation as to their original use, from Tibetans. The objects in the collection range from sacred altars, painting and sculpture to boots and saddles. The project features eight especially designed galleries and will include a series of programs among them workshops, multimedia productions, ceremonies, performances, printed guides, and interpretive programs for children and adults. In implementing the project the museum has drawn on the knowledge of the large Tibetan community living in the area as well as academic consultants, Tibetan religious and lay advisors, and visual and performing artists.

A grant of $35,000 was awarded to the Pierpont Morgan Library, New York City to support the publication of the first volume of a comprehensive catalogue of the Library's celebrated collection of Netherlandish drawings. Aspects of the collection of over 9,000 old master drawings and prints have been subjects of exhibitions but no complete catalogue exists of any sub-set of the collection. The fully-illustrated volume will include the 15th- and 16th-century Netherlandish drawings and 17th- and 18th-century Flemish drawings, some 340 in all. Among the artists represented are Bosch, Pieter Jan Bruegel, Pieter Coeck

van Aelst, de Gheyn, Goltzius, Gossaert, Hoefnagel, van Dyck, and Rubens. The numerous details of attribution, iconography, media, physical condition, provenance, critical survey and appraisal, together with the relevant bibliography, will be of immense value to scholars and the public.

The University of Kentucky Research Foundation recently received a grant of $25,000 from the Endowment to assist the University's art museum with publication of an illustrated handbook of the permanent collection. This museum, which is one of only two major art museums in the state of Kentucky, serves as a key cultural resource for the University, the local community, and state arts organizations. The ilustrated handbook will document key pieces in the collection.

**Care of Collections:**

In FY 88, a grant of $12,400 was awarded to the Hampton University Museum and Archives, Hampton, VA, to conserve nearly 120 works on paper created in the 19th century by Native Americans at Hampton University. This cache of works, thought for many years to be lost, was rediscovered in 1987 in a University attic. All had suffered extensive damage from decades of neglect. With the assistance of the grant, the Museum recruited a specialized conservator to stabilize and preserve these fragile documents. In addition, the works and the artists who created them were documented for the first time. This information was made available to scholars and the general public. A selection of drawings from this group was included in a recent exhibition on Hampton University's Native American education program.

In FY 89 a grant of $17,700 was awarded to the Museum of Fine Arts, Boston to support the conservation of "Dead Christ with Angels," a 16th-century masterwork by the Italian Mannerist Rosso Fiorentino. This is one of the few panel paintings by Rosso to have survived and it is the premier example of its kind in the United States. Due to the extremely delicate condition of the painting, the Museum has enlisted Giovanni Marussich, a world-renowned conservator of Italian Renaissance painting, to carry out the restoration of this extremely important work. After treatment, the picture will be reinstalled in the Museum's galleries and re-presented to the general public.

In FY 88 a grant of $19,100 was awarded to the Museum of International Folk Art, Sante Fe, NM, to support the conservation of over 100 works of Hispanic folk art. Comprised of panel paintings, colonial silver, furniture, and textiles, the collection forms a history of national patrimony and serves as a unique repository of Southwestern art. The preservation of these artifacts will coincide with the opening of the Museum's Hispanic Heritage Wing, commemorating the Quincentennial of

Columbus' voyage to America. Once conserved and reinstalled in this new exhibition space, these important works, functioning as fine aesthetic examples as well as historical documents, will illuminate Hispanic heritage from the discovery of the New World to the present.

In FY 87, the Metropolitan Museum of Art was awarded $75,000 to upgrade and expand the environmental control system at the Cloisters, a branch of the Museum devoted to Medieval art. The grant was intended for the Cloisters Treasury whose collection includes some of the finest known examples of Gothic iluminated manuscripts, among them, "The Tres Riches Heures of Jean, Duc de Berry." The project assured that this priceless collection would be housed in a safe environment with constant temperature and relative humidity.

**Professional Development:**

In FY 88 a grant of $16,400 was awarded to Hampton University, Hampton VA, to support graduate museum traineeships for the University's largely Black student population. This program was designed to train minority students for careers in the museum field and produce museum professions fluent in the care and study of ethnographic works of art. The 36-hour curriculum provided coursework in museum methodology, art history, and philosophical issues facing the museum field. Trainees worked extensively with the Hampton University Museum's collection, perhaps the most significant group of African American and ethnographic art in the country. Recent graduates have advanced to careers at several ethnographic museums with national status, including the Studio Museum in Harlem.

The Denver Art Museum in Colorado was awarded a $16,000 Arts Endowment grant to help provide a 54-week internship to a Native American student from Colorado interested in a museum career. Through a concentrated program based on a team approach and a close working relationship with the staff, the intern gains valuable experience in the Museum's core activities of exhibiting and interpreting works of art.

**Museum Purchase Plan:**

With the Endowment's assistance from a grant of $10,500, the Fort Wayne Museum of Art in Indiana recently purchased two works by contemporary American artists, a drawing by Dorothy Dehner and an important large-scale work on paper by Robert Stackhouse entitled "Installation of the Brooklyn Bridge." The Museum is the primary source for contemporary art in northeastern Indiana and the acquisition of these two works, chosen to build on existing strengths, helps the institution to enhance and expand regional appreciation of the work of living American artists.

With Endowment funds provided by a Museum Purchase Plan grant, the Butler Institute of American Art in Ohio was able to purchase a painting by the artist Sam Gilliam. Entitled "Mars at Argyles," the painting is an important example of the post-painterly abstraction movement of the 1960s and 1970s and represents an attempt in Gilliam's work to forge a bridge between painting and sculpture. This work is a meaningful addition to the Museum's growing collection of works by prominent black artists.

MUSEUM PROGRAM

Educational involvements

MUSEUM FIELD ACTIVITIES

At their semi-annual meeting in June 1989, the Association of Art Museum Directors (AAMD), whose membership comprises some 150 American art museum directors, sponsored a day long session on museum education. The heads of education departments in major museums around the country had an opportunity to demonstrate the importance of museum education to a collective body of museum directors. Professor Neil Harris of the Department of History at the University of Chicago, key-note speaker of the day, underscored the long-range value of museum education. This was the first time the AAMD formally addressed the topic, recognizing it as central to the mission of American art museums, and promising on-going attention to the subject.

Independent of the Arts Endowment, museums efforts are underway around the country in the field of museum education. Some of them are:

The Getty Center for Education in the Arts, founded in 1982, has worked to improve the quality and status of arts education in the schools. The Center has sought to make art a more meaningful part of general education by broadening the content of art education to include the four disciplines that contribute to the understanding of art: art production, art history, art criticism, and aesthetics. Discipline Based Art Education (DBAE) is based on a written, sequential curricula intended to develop a student's ability to make art, examine art, and read and talk about art. The Center's five areas of activity include: professional development, curriculum development, model programs, theoretical materials, and advocacy.

Harvard University's Project Zero arts-research center runs ARTS PROPEL, an art education program that unlike DBAE of the Getty Center, places art production at the center of art education. The program is being piloted in Pittsburgh and is funded both by the Educational Testing Service and the Rockefeller Foundation.

The Rockefeller Foundation project, CHART, Collaboration for Humanities and Arts Teaching, involves the development of humanities and arts curriculum for secondary schools in nine urban school districts and in three state-wide sites. Each curriculum developed is site specific and includes a teacher training component.

The Museum Education Consortium, a consortium of seven museums with encyclopedic collections from around the country have combined to investigate the use of interactive multi-media technology in museum education. The group focuses on the research and development of prototype programs that look at how museums present information and how museum visitors learn most effectively.

ARTS ENDOWMENT MUSEUM PROGRAM

The Museum Program has traditionally supported education efforts under several categories. In the Special Exhibitions category, grant funds may be used to pay for educational activities related to a special exhibition. This can include symposiums, public lectures, guided tours, informational brochures, and programming for school groups and for adults. At least 75% of our grantees in this category use Endowment funds to support some form of educational activity. Under Utilization of Museum Resources funds may be used in the Presentation sub-category for similar educational programs that enrich the understanding of a specific reinstallation of the permanent collections or temporary or travelling exhibitions organized from the museum's permanent collection, or collection-sharing projects of a museum. In addition the Program has also funded for many years under Presentation more general education and outreach projects not specifically directed toward a particular exhibit and designed to assist museums in providing more meaningful educational programs for their audiences and community including school children, adult audiences, and outreach activities and programs outside the museum targeted for underserved audiences.

Education and multi-cultural diversity in museums are among the most important issues confronting museums today and they are among the highest prioirities for the Museum Program. In FY 90, in a effort to place greater emphasis on these activities and encourage a broader range of applications from the field, the Program revised its guidelines and made Education a separate sub-category under Utilization of Museum Resources. The Program is currently considering significant changes to expand its efforts in this area, both in terms of types of projects and encouraging efforts to address the needs and interests of multicultural audiences or audiences not normally served. In addition the Program is considering a category for Programming with Schools for projects that provide students in grades K thru 12 with learning programs using museums' collections; and workshops and inservice training for teachers to familiarize them with museum resources and the specialized skills needed in teaching an appreciation of the visual arts using original works of art.

Here are five sample projects the Museum Program has supported recently:

Plains Art Museum $11,000
Moorhead, MN

In FY 90, a grant of $11,000 was awarded to the Plains Art Museum, Moorhead, MN, to develop an educational workbook presenting the visual arts to lower elementary school students. The 40-page workbook uses full color photographs to introduce a wide variety of works -- particularly Native American pieces -- from the Museum's collection to students and then reinforces the learning experience with project pages, text, and educational games. Complementing the workbooks are special manuals for teachers which include slides and lesson plans. This project has been designed to comply with the State's mandated curriculum in arts education, and will for the first time bring the visual arts to over 2,000 students in the rural Midwest.

Institute of Contemporary Art $20,000
Boston, MA

In FY 88 a grant of $20,000 was awarded to the Instiute of Contemporary Art, Boston, MA, to design and implement "Art Without Boundaries," a series of 10 classes taught by artist/educators in Boston-area public schools. Of the 325 students who participated in the program, over half were from minority backgrounds including African-American, Latino, and Asian. Working directly with artists and art forms, students considered how ideas were generated and developed into a work of art, how artists determined the use of particular materials and medium to convey an idea, and finally how art reaches the public and the influence of the public context in shaping perceptions about the artwork. "Art Without Boundaries" helped students not only understand the creative process, but also understand themselves and their cultural backgrounds through the common experience of art.

Laguna Gloria Art Museum $10,000
Austin, TX

in FY 90, a grant of $10,000 was awarded to the Laguna Gloria Art Museum, Austin, TX, to support its children's educational outreach program aimed specifically at reaching sectors of the community which, due to low income backgrounds, physical disability, or distance, are not acquainted with the Museum.

Through after-school classes and workshops at community centers, malls, halfway houses and refuges, children are encouraged to create works of art in a variety of media, attend tours of the Museum, visit working artists, and explore career options in the arts. Developed by the Museum's education and curatorial staff, this program presents new opportunities to over 12,000 students in the Austin area each year.

Arkansas Art Center $15,000
Little Rock, AR

In FY'90 a grant of $15,000 was awarded to the Arkansas Art Center to support the Center's traveling Artmobile gallery and its current exhibition "Elements of Design Through the Ages." Artmobile circulates the museum's permanent collection to audiences that otherwise have little access to original works of art. The gallery reaches a statewide audience of adults and also serves as a primary source for rural schools to fulfill new State standards for art in education. The planned exhibition will include paintings, prints, drawings, and sculpture from the 16th century to the present by major artists such as Albrecht Durer, Auguste Rodin, and Jasper Johns. An artist/interpreter will travel with the Artmobile to conduct tours, workshops, and lectures which interpret the exhibition.

Henry Street Settlement $18,000
New York City

In FY'90 a grant of $18,000 was awarded to the Henry Street Settlement, New York, to support educational initiatives for school children, senior citizens, and families from multicultural low income neighborhoods of the Lower East Side. Programming for these groups that are not regular museum visitors will be built around a series of contemporary exhibitions in the organizations gallery by emerging, women, and minority artists with themes that focus on community history and culture. Programming will include a gallery series for older adults, a children's program in art awareness, gardening and the environment, and a museum internship program with a local junior high school.

## MUSIC PROGRAM

### Program Accomplishments

The Arts and Humanities Division of the West Virginia Department of Culture & History has received a grant in the amount of $5,000 to support local, emerging, and national artists' fees for the 13th annual West Virginia Jazz Festival in April 1990. The purpose of the Festival is to provide statewide exposure for West Virginia's jazz artists, to give those artists the opportunity to perform on the same stage with renowned jazz greats, and to promote a greater public appreciation of jazz.

Kent State University in Ohio was awarded a grant in the amount of $10,100 to support the program of scholarship aid at the Blossom Festival School. Students concentrate on the development of professional ensemble skills through an intensive chamber music schedule and the study of orchestral repertoire. The program fosters close contact between students and visiting master artists which include members of the Cleveland Orchestra and other renowned artists.

The Arts Endowment supported Musica Antiqua de Albuquerque of New Mexico with a grant of $3,000. This ensemble was established in 1978 as New Mexico's only professional ensemble regularly performing music of the medieval, Renaissance, and Baroque periods, using authentic instruments. Because of New Mexico's Hispanic cultural heritage, the ensemble set a precedent by programming performances in the early Spanish tradition, thereby serving the interests of a great portion of their community.

The Detroit Renaissance Foundation received a National Endowment grant of $14,400 to sponsor one of the largest free jazz festivals in the United States. Nearly 700,000 people attended last year's 90 free activities of the Montreux Detroit Jazz Festival and over 650 national and locally-based musicians received professional performance fees.

A $12,000 grant and an $18,000 grant were awarded to the Cedar Rapids Symphony of Iowa in FYs 88 and 89 respectively, for string quartet salaries and for the full orchestra (only professional orchestra in Eastern Iowa) to perform concerts in rural communities such as Marshalltown, Mt. Vernon, Muscatine, Grinnell, and Dubuque. Rural communities expressed concern that they could not afford the high cost of contracting a full orchestra--even after successfully soliciting corporate and community sponsorship. These Endowment grants were the extra amounts needed to bring the Cedar Rapids Symphony and ensembles into their towns. The string quartet performed for underserved audiences ranging from preschoolers to senior citizens that could not afford the full orchestra.

A $9,000 grant and a $12,000 grant were awarded through the Music Program of the Endowment to the Baton Rouge Symphony Association of Louisiana in FYs 88 and 89 respectively, to support the engagement of a full-time string quartet to perform with the orchestra and to provide services in schools and human development programs and concerts for disabled and disadvantaged citizens in southern Louisiana. The string quartet also coached section rehearsals of the Louisiana Youth Orchestra.

The University of Idaho in Moscow was assisted with a grant of $11,500 toward artists' performance and workshop fees for the 1989 Lionel Hampton-Chevron Jazz Festival. The 22-year-old festival has evolved into an intensive three-day feast of clinics, master classes, workshops, and concerts. An estimated 6,000 jazz students and over 40 renowned jazz artists meshed into 340 big bands and small ensembles. They performed for more than 10,000 people. The students, aged 12 to 19, represented junior and senior high schools and colleges from all over the western United States, Canada, and British Columbia. Worth noting is the fact that in 1987, the University of Idaho named its school of music The Lionel Hampton School of Music, a first for a black American and a first for a jazz musician.

In FY 88, the Evansville Philharmonic of Indiana received $20,000 from the Arts Endowment to engage two American artists and one American conductor for youth concerts that reached 12,000 students and for small ensemble performances in area schools, senior citizen homes, and community businesses. One school superintendent wrote that the "youth concerts have exposed many students to great musical literature and allowed them to see and hear close-up the orchestral instruments played by professional musicians." One student, who had attended a youth concert, sent a letter to the maestro in which he expressed his delight after hearing a particular piano concerto and identified his favorite instrument -- the tuba.

Since 1982, the Newberry Library of Chicago, Illinois, specializing in the humanities, has sponsored an annual concert series, "Early Music from the Newberry Library." The Library's extensive collection of early music is performed by guest musicians of international caliber, a unique collaboration which has enjoyed unqualified success. With the support of the National Endowment for the Arts, the 1989-90 season included 26 performers coming from New York, Boston, Washington, DC, Indianapolis, Philadelphia, Seattle and Montreal, Canada. This series not only draws attention to Newberry's fine collections and encourages their effective use, but it also encourages interdisciplinary projects involving serious students of history, art, music, poetry, and theater.

The Ravinia Festival Association of Illinois was awarded a grant of $17,500 to support American artists' fees at the "New Perspectives in Music" series at the 1989 Ravinia Festival. This diverse group of artists and ensembles included the Nexus Percussion Ensemble, the Philip Glass Ensemble, the Kronos Quartet, the Gamelan Si Betty Ensemble, and the Anthony Braxton Quartet.

The American Federation of Jazz Societies, with administrative offices in Littleton, CO, was supported with a $13,700 Arts Endowment grant for the 1989-90 development, publication and distribution of a national jazz directory; publication of a newsletter and membership brochure; and a 1990 membership convention. This coast-to-coast network of over 40 affiliated nonprofit jazz organizations provides performance opportunities to jazz artists and ensembles as well as information services on the tremendous number of jazz activities occurring nationally, regionally, and throughout each state.

The Arts Endowment supported the Grand Canyon Chamber Music Festival with a $6,000 grant for artists' fees and tour concerts held in the Navajo and Hopi Nations of Arizona. As the Festival's program notes state, "Music is the most eloquent expression of the connection between ourselves and the earth, between the past and the future. The awe-inspiring Grand Canyon is truly a unique setting for the joyous relationship between musician and audience."

Terry Vermillion of Greeley, Colorado was assisted with a $1,150 Jazz Study Fellowship. As a graduate student at the University of Northern Colorado, most of Mr. Vermillion's music performance experiences as a drummer were in the classical vein, as, for example, percussionist with the Fort Collins Symphony, the Cheyenne Symphony, and the Greeley Symphony. He had also had good experiences in teaching classical percussion as a teaching assistant at the University of Northern Colorado. Because of the Arts Endowment grant, Mr. Vermillion was able to strengthen his skills in jazz percussion and enhance his career opportunities by studying with Peter Erskine, one of the country's leading jazz performing and recording artists.

For a number of years, the Endowment has supported the Alabama Symphony, based in Birmingham. The orchestra channels its outreach efforts in two major directions: In the city of Birmingham, the ASO presents string classes for young people at three area churches with predominantly Black congregations. A new four-concert orchestra series, presented at a major Black church, complements this program. The orchestra also reaches out to rural communities throughout the state and has launched a pilot program that will take orchestra musicians into schools in designated rural areas around the state. In each community ASO musicians present music classes at schools during the day, followed in the evening by a full orchestra concert for the entire community.

A $40,000 investment made by the NEA in the early 1980s fostered the world's first computerized database of information about core works of standard orchestral repertoire, bringing American orchestras of all sizes a degree of artistic management technology that would otherwise not exist. Initiated under the aegis of the Boston Symphony Orchestra, when the potential impact of a computerized repertoire database on the entire orchestra field was realized, the database project was taken over by the American Symphony Orchestra League and named the Orchestra Library Information Service (OLIS). The original NEA seed money was matched by the League and supplemented by the Metropolitan Life Foundation. In 1984, the Ford and Rockefeller Foundations became funding partners in support of OLIS and together provided nearly $1 million over the next six years for database and software development, as well as the New Music Project Reading Sessions, a major component of OLIS. The core OLIS database was completed in 1984, with information on more than 2,500 works initially made available to subscribers through sets of catalogue cards and a database inquiry service. Later in the decade, the League released OLIS Software, allowing orchestras direct access to the OLIS database from their own personal computers. A new edition of OLIS Software is scheduled for release in March 1990 and its state-of-the-art design will help orchestras achieve maximum efficiency in the planning, execution, and archiving of performance.

MEL POWELL received a $15,000 Composers Fellowship in FY 88. Mr. Powell was the recipient of a 1990 Pulitzer Prize for Music for the composition "Duplicates: A Concerto for Two Pianos and Orchestra." Composer Powell remarked that the connection between his Endowment grant and the Pulitzer was no serendipity. "The composition that was awarded the Pulitzer Prize is in a certain sense indebted to an earlier work of mine 'Setting for Two Pianos' which was written under an [Arts] Endowment grant." Mel Powell, who chairs the California Institute of the Arts composition program, also received a Meet the Composer/National Endowment for the Arts/Readers' Digest (Wallace Fund) Consortium Commissioning grant to write a chamber piece for the St. Paul Chamber Orchestra, the New Jersey Symphony, and the Los Angeles Chamber Orchestra. All ensembles will perform the work during their 1989-90 season.

JOAN TOWER was named the 1990 recipient of the $150,000 Grawemeyer Award. Ms. Tower is the first woman and American Indian chosen for the six-year-old prize. The 22-minute orchestral piece "Silver Ladders" was composed in 1985 for the St. Louis Symphony while Ms. Tower was in residence with the orchestra. This residency was one of several composer residencies funded by the Endowment's Music Program.

In FY 88, the Music Program funded an Orchestra Regional Touring Pilot Porgram in the amount of $100,000, matched by $100,000 from the Southwestern Bell Corporation and income from local presenters. Coordinated by Mid-America Arts Alliance (Arkansas, Kansas, Nebraska, Oklahoma, and Texas), 15 concerts were performed by the Houston and St. Louis Symphony Orchestras, reaching over 20,000 people. Two major orchestras performed in such cities as Tyler and Beaumont, TX; Warrensburg and Joplin, MO; and Helena, AR.

Since FY 1982, the Endowment has been awarding grants to AMERICAN JAZZ MASTERS who have significantly contributed to jazz in the African-American tradition. These are grants of $20,000 each for a project of the recipient's choice. Recipients of these one-time awards are nominated by the field and by the Jazz Fellowships Panel. Of primary consideration are the artist's contribution to the art of jazz and the impact the artist has had on the jazz field. Jazz Masters Fellowship recipients have been Roy Eldridge, Dizzy Gillespie, Sun Ra, Count Basie, Kenny Clark, Sonny Rollins, Ornette Coleman, Miles Davis, Max Roach, Gil Evans, Ella Fitzgerald, Jo Jones, Benny Carter, Dexter Gordon, Teddy Wilson, Cleo Patra Brown, Melba Liston, Jay McShann, Art Blakey, Lionel Hampton, Billy Taylor, Barry Harris, Hank Jones, Sarah Vaughan, George Russell, Cecil Taylor and Gerald Wilson.

With support from the Endowment's Music Program, the Seattle Symphony has embarked on a project to record forgotten American symphonists, including the complete symphonic output of Howard Hanson, Walter Piston, and David Diamond. To date the Seattle Symphony has received three grants totalling $128,200 for recordings of music by these composers as well as music of Stephen Albert. The inaugural compact disc, which features Howard Hanson's First and Second Symphonies and Elegy, has garnered the orchestra three Grammy nominations, a Stereo Review "Record of the "Year" award, and more than 30 weeks on Billboard's best seller charts. Endowment funds have supported approximately half of the costs associated with this initiative, with the other half matched by private funders.

MUSIC PROGRAM

EDUCATIONAL INVOLVEMENTS

The Music Program is extensively involved in educational programming. A review of the FY 89 grants (in all categories) shows extensive use of Endowment funds to support "youth concerts," "in-school concerts," "student outreach concerts," and "concerts designed for students."

Of the PRESENTERS grants, several included activity in the above mentioned areas:

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| Chamber Music Chicago/Chicago, IL | $7,000 |
| Chamber Music Society of Central Kentucky/Lexington, KY | $3,500 |
| Grand Canyon Chamber Music Festival, Inc./Grand Canyon, AZ | $6,000 |
| Res Musica Baltimore, Inc./Baltimore, MD | $9,000 |
| Santa Fe Chamber Music Festival, Ltd./Santa Fe, NM | $23,500 |
| Sarah Johnson and Friends/Charleston, SC | $3,500 |
| Syracuse Society for New Music, Inc./Syracuse, NY | $10,600 |
| Urban Philharmonic Society, Inc./Washington, DC | $3,000 |
| Central Pennsylvania Friends of Jazz, Inc./ Harrisburg, PA | $12,000 |
| Charlin Jazz Society, Inc./Washington, DC | $6,250 |
| Jazzmobile, Inc./New York, NY | $58,400 |

Of ENSEMBLES grants (not including Orchestras):

| | |
|---|---|
| Creative Opportunity Orchestra/Austin, TX | $10,000 |
| Phoenix Art Museum (Viva Jazz Ensemble)/Scottsdale, AZ | $15,000 |
| Music of the Baroque Concert Series, Inc./Chicago, IL | $50,000 |
| Choral Arts Society of Philadelphia/Philadelphia, PA | $18,000 |
| Los Angeles Master Choral Association/Los Angeles, CA | $11,500 |

Symphony orchestras engage in the most extensive activity in the area of educational outreach. Of the 179 grants, 78 (44%) support educational activities. Following are examples of such activity:

The Rhode Island Philharmonic Orchestra received a grant of $15,000 from the Endowment to support the Educational Program (grades 4-12) and employment of additional development personnel. The Educational Program reaches students in Rhode Island and Massachusetts communities and includes pre-concert material, notes for teachers and videotape, chamber orchestra concerts for high schools, and in-school ensembles for elementary and junior high schools.

The North Carolina Symphony received a grant of $110,000 from the Endowment to support orchestra educational concerts and the performance of new American music. The orchestra will perform 75 full symphony education concerts in 1989-90 for over 16,000 students. These education concerts are performed by the orchestra statewide, to include the lowest per-capita income counties and counties which seldom have concerts. Also, the North Carolina Symphony will continue its commitment to new American music by performing the works of living American composers in communities throughout the state.

The Arts Endowment supported the Boise Philharmonic of Idaho with an $8,000 grant. Over 300,000 people had access to symphonic music by the Philharmonic's radio broadcasts: for only one dollar a session, 500 high school students were given the chance to hear the orchestra in rehearsal: and 10,000 Treasure Valley students heard "live" symphonic concerts as part of the Young People's Concert series supported by the Arts Endowment.

The Arts Endowment supported the Anchorage Symphony Orchestra with a $5,000 grant for the orchestra's 1989-90 season activities. These activities included engagement of a music director, musicians, and guest artists; touring of the full orchestra and small ensembles: and community outreach programs. The latter will educate through youth concerts, docent programs, and pre-concert lectures. The outreach will also include a tour through southcentral Alaska.

In FY 89, the Ann Arbor Symphony Orchestra (Michigan) received its first grant in the amount of $3,000 to support an educational program focused on the development and performance of Paul Hindemith's Building a City, featuring the winner of the annual youth soloist competition. This opera score was distributed to area teachers prior to workshops, discussing how each leader and participating group would develop a libretto for the score. Ensembles visited each site twice to rehearse the work. The performance occurred on a children's concert in February 1990.

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Music education is at the very center of any discussion of the health of the music field. With the absence of educational preparation and sufficient exposure to quality music, there is reason for concern about future audiences. Our nation's schools (elementary and secondary) and institutions of higher learning must provide musical exposure, knowledge, and literacy -- vitally important for both practical and philosophical reasons.

Opera-Musical Theater

Program Accomplishments

In 1989 the Mobile Opera in Alabama received a $5,000 grant from the Arts Endowment to support their 44th season of performances. The company will open its production season with Douglas Moore's Ballad of Baby Doe. Other presentations for the 1989-90 season include La Traviata in its original Italian with projected English surtitles, a winter concert performance, and an outreach program in two area middle-schools. This arts education program of the Mobile Opera will be serving as a pilot for OPERA America's new integrated arts curriculum program.

The Arts Endowment assisted the Arkansas Opera Theatre with an $8,000 grant to support a season of productions including Britten's Turn of the Screw, Berlioz's Beatrice and Benedict, and Gilbert and Sullivan's Patience.

The Long Beach Civic Light Opera Association in California was assisted with a $10,000 Arts Endowment grant for the support of a major revival of the Rodgers and Hammerstein classic, Cinderella. The company will work in conjunction with the national and international ice skating champions Starbuck and Shelly, Inc., to produce the musical on ice.

The Central City Opera's 1989 summer season in Denver, CO, and its Apprentice Programs were supported with a grant of $30,000 from the Arts Endowment. The apprentice Program gives young singers an opportunity to perform with professionals while learning their craft, a big boost for future careers in opera.

The Opera Guild of Greater Miami, FL, received a grant of $142,000 from the Arts Endowment to support their 1989-90 production season. The guild's activities include the season's mainstage productions, increased from five to six; the Young Artist Program, a 7-month training program with leading professionals in the opera field for young artists and technicians from throughout the U.S.; the In-School Program; and broadcasts over National Public Radio.

The Indianapolis Opera Company of Indiana, which played to over 9,000 audience members in 1988-89, received $5,000 from the National Endowment for the Arts in Fiscal Year 1989 to support its 1989-90 performance season. The company will add a fourth production to its season, increasing access and audience awareness of the art form.

The Arts Endowment awarded $5,000 to assist the Paper Mill Playhouse of New Jersey with its new musical theater projects during the 1989-90 season. The Playhouse is staging twelve readings of six new works, coordinating two advanced workshops, and fully staging a new musical.

The Texas Opera Theater's 1989-90 touring season was supported by the Arts Endowment with a $95,000 grant last year. The touring has allowed for thousands of performances to thousands of new opera audiences in smaller communities where regional live opera is otherwise unavailable.

The Arts Endowment supported the Fort Worth Civic Opera Association's current performance season, including the second production of Holy Blood and Crescent Moon by Stewart Copeland, Gaetano Donizetti's The Elixir of Love, and Giacomo Puccini's Tosca. The Endowment provided $5,000 for the performance season.

The Austin Lyric Opera, the only professional opera company in the region of central Texas, was provided with a $5,000 grant from the Arts Endowment for their 1990-91 season of productions. ALO couples its commitment to artistic excellence with a commitment to outreach through LEAP(Leadership Enrichment Arts Program), which targets minority students for pre-performance programs and tickets.

The Skylight Opera Theater will produce Thea Musgrave's Harriet, the Woman called Moses, based on the life of Harriet Tubman with the assistance of a $5,000 grant from the Arts Endowment. The company will collaborate with several Milwaukee black arts organizations, involving them as artists and in community-wide promotional and educational efforts.

National Public Radio's "World of Opera", funded with a $20,000 Arts Endowment grant, provides weekly national radio broadcasts of operas produced by American companies to areas of the country without access to live opera performances.

Mad River Theater Works of West Liberty, OH, received a $5,000 grant from the Arts Endowment to tour new musical theater work to small communities throughout a nine state region in the Midwest.

Pittsburgh Opera Theater, assisted with a $7,000 grant by the Arts Endowment, tours opera throughout the Mid-Atlantic states and reaching as far south as Alabama and Florida. The current season will include two residencies in West Virginia.

International Arts Relations in New York, NY, is committed to presenting original Hispanic-American musical theater and Hispanic artists to a broadly-based, multicultural audience, and is supported by an Arts Endowment grant of $11,000.

Situated in Lexington, VA, Lime Kiln Arts specializes in producing original regional theater and musical theater. It performs in an open-air performance space in the ruins of a disused lime kiln. Supported by the Arts Endowment with a grant of $5,000, the company's season will include four musical theater productions in rotating repertory: Stonewall Country, Munci Meg, 200RPM, and a new original work.

The Early Music Foundation of New York received a $7,000 Arts Endowment grant for performances of two medieval music dramas, Herod and the Innocents and

Roman de Fauvel, throughout the Northeast, Southeast, and Midwest. In addition, the company offers workshops in medieval music and instrumentation in conjunction with performances.

District Curators (Washington, DC) received a $23,000 Arts Endowment grant for the rehearsal and pre-production of Julius Hemphill's Long Tongues: A Saxophone Opera, in which six saxophone soloists tell the story of an era in black history supported by narration, dance/movement, dramatic vignettes, and scenic images.

An Arts Endowment grant of $5,000 to Boston Musica Viva supported the creation of a chamber opera, Heart of a Dog, by composer Martin Brody. Based on Mikhail Bulçakov's novella, Heart of a Dog is the story of a stray dog who turns into a man through a professor's experiments in Moscow in 1920. It will be styled on the early-Soviet aesthetic school of Suprematism.

The New York City Opera received a $33,000 Arts Endowment grant for rehearsal and production costs of the New York stage premiere of Arnold Schoenberg's rarely performed masterpiece, Moses Und Aron. This represents the first-professional staging of the work since its American premiere twenty-two years ago; it is the company's thirty-eighth New York premiere.

The Lyric Opera of Chicago has commissioned its first opera under the administration of Ardis Krainik, General Director. The Arts Endowment awarded LOC $10,000 to support the creation of McTeague by Pulitzer Prize-winning composer William Bolcom. The world premiere of McTeague, based on the novel by Frank Norris, is scheduled for 1992 as part of LOC's celebration of the 500th anniversary of the discovery of America.

The Lyric Opera Center for American Artists, supported by a $25,000 Arts Endowment grant, is recognized as one of the finest training programs for young American singers and provides a two-fold program of training and performance opportunities in conjunction with the Lyric Opera of Chicago. The Center also works in cooperation with the Composer-in-Residence Program, and in the summer of 1989, the LOCAA presented the world premiere of composer-in-residence Lee Goldstein's The Fan.

In Detroit, the Michigan Opera Theater continued its presentation of varied mainstage productions and enriched the lives of residents throughout Michigan and beyond with an Arts Endowment grant of $60,000. The company has expanded its repertory to six full scale productions and two separate seasons, and increased community/education services by 60 percent. The company offers special services such as signed performances for the deaf, matinees for children and seniors, docent lectures, and group ticket discounts for students and senior citizens.

The Florentine Opera Company of Milwaukee, WI, received $15,000 from the Arts Endowment for its 1989-90 season. The company played to over 16,000 in attendance for its productions of Porgy and Bess, The Masked Ball, and The Magic Flute. The company was able to hire a Marketing Coordinator; continue its resident ensemble of young artists; and increase its artistic fees and rehearsal time.

With the assistance of a $200,000 Arts Endowment grant, the Santa Fe Opera produced the American premiere of Judith Weir's A Night at the Chinese Opera as part of its 1989 summer season. Santa Fe Opera, which also administers a training program for young singers and technicians, has developed a reputation as a quintessentially American opera company with a solid commitment to American artists and American premieres of significant European works.

The National Alliance of Musical Theater Producers was awarded a $15,000 Arts Endowment grant to support the Alliance's artistic, management, and information services to its member companies. Services include conferences for the full membership, workshops for members' trustees and guilds, maintenance of a national resource center, and the publication of a newsletter

Opera-Musical Theater

Educational Involvements

The following is stated as review criteria under the Outreach portion for all categories in Opera-Musical Theater:

> Expanding and educating the audience for opera and musical theater in the company's community, reaching groups and regions not regularly a part of that audience.
>
> Employment, training and development of American Artists...

In support of the above criteria, the following grants have been awarded by the Opera-Musical Theater Program to foster educational innovations:

In FY 89 a grant of $10,000 was awarded to OPERA America (Washington, DC) to support the completion of the first textbook series for opera-musical theater (for grades K - 12) to be published in North America. This series, consisting of teachers' manuals, accompanied by audio tapes and Student Studybooks, combines the creative process involved in developing original works and the study of the great works of opera-musical theater. Developed over a period of five years by prominent educators, the series provides the opportunity for students to improve their creative and analytical powers in a variety of subjects associated with the art form: literature, creative writing, music, dance, set and costume design/building and administration. The approach is twofold: Listen and Discover, which emphasizes musical and literary analysis; and Create and Produce, which focuses on artistic skills development.

The Metropolitan Opera Guild Education Department (supported under a FY 90 grant of $860,000 to the Metropolitan Opera, New York, NY) has a network of educational programs designed to help further music and arts education in schools and communities across the nation. The overall focus of the program is to make opera accessible and exciting to people of all ages and backgrounds. Programs range from integrating opera into the regular classroom curriculum to bringing students to live performances at the Met. Over 200,000

young people were exposed to opera through school and family programs last year. Some of the programs at the Metropolitan Opera Guild Education Department include: The Met School Membership Program, Creating Original Opera Residency Project, The Teacher Workshop Series, Growing Up With Opera, and Teacher In-Service Courses.

In addition, a portion of Opera-Musical Theater's Services to the Art category is designed to assist professional training programs, including those administered by professional producing organizations in collaboration with educational institutions. Training Programs can be found across the country, including the following which are supported by the Opera-Musical Theater Program: Houston Opera Studio (Houston, TX), $20,000; American Center for Music Theater (Pasadena, CA), $5,000; the Met's Young Artist Development Program (New York, NY), $15,000; Lyric Opera Center for American Artists (Chicago, IL), $25,000; San Francisco Opera Center's Adler Fellowship Program (San Francisco, CA), $25,000; and the Santa Fe Opera's apprentice program (Santa Fe, NM), $5,000. At this time, two additional training programs are expected to apply for funds in the coming fiscal year.

It could also be said that the Regional Touring category ($400,000 for a total of 21 grants in FY 90) alone is an educational involvement in that it seeks to widen audience awareness and to serve areas where opera-musical theater performances do not generally take place. To that end, National Public Radio's (Washington, DC) "World of Opera" broadcasts ($20,000 in FY 90) provide an educational purpose by exposing many listeners to perhaps their first and only experience of opera.

The Opera-Musical Theater Program constantly strives in all of its categories to widen the audience for opera-musical theater and provide for future audiences and artists.

Theater Program

Program Accomplishments

The Alabama Shakespeare Festival received a grant of $7,500 from the Arts Endowment to support the Festival's 1989-90 production season. Over the past four seasons, the Alabama Shakespeare Festival has created one of the nation's major repertory companies with audiences climbing from 18,000 to 175,000 and income increasing from $739,000 to $4,150,000.

The University of California, San Diego, received $15,000 from the Arts Endowment to help support the master teachers and apprentices program in theater arts. The Arts Endowment funds training of artists in professional conservatory programs of the highest quality throughout the country in order to best utilize and perpetuate our national resources in theater arts.

The Arts Endowment supported the Denver Theater Center in Colorado, led by Artistic Director Donovan Marley, with a $72,500 grant for its '89-'90 season and related activities. Central to the company's work is a twelve-play season, featuring productions in three spaces, running the gamut from musicals to classics to new plays, with an estimated attendance of 150,000 this season. Senior citizens can purchase discounted subscriptions and are eligible for group rates for individual performances. There is a student discount rate for all evening performances; in addition, "Hot Tix" are on sale at a 50% discount, 1/2 hour before performance time. There are also 10 "Pay as you can" performances scattered throughout the season that both senior citizens and students can take advantage of. In addition, the Denver Center does a school tour (between 45-55 performances annually), a series of student matinees, a Young Playwrights Program, an artists visiting in the school program, and an interdisciplinary program in middle schools. This company traveled to Japan in November, and has been invited to tour to the Soviet Union, Hong Kong, China, Australia and England.

The American Stage Company of St. Petersburg, Florida, was awarded a grant of $7,500 by the Arts Endowment to support expenses associated with its 1989-90 season. Projected activities include five mainstage productions, tours taking the company to schools in the area, and an outdoor production, "In the Park." To keep pace with the development of the company, efforts will be made to increase fees in order to maintain artists that are already with the organization and to attract new artists.

The Crossroads Theatre in New Brunswick, NJ, was supported with a $58,000 Arts Endowment grant to foster the spirit of artistic creativity. The creative spirit derives its inspiration from experiences both unique to and shared by artists. The opportunity to bring artists together to talk about experiences

and view one anothers work is an important part of the creative process. This grant to Crossroads Theatre will support the development of Sheila's Day, a cross-cultural collaboration of South African and African-American women, under the direction of Mbongeni Ngema, who will explore and celebrate their common ancestral heritage.

The Theater Development Fund, Inc. in New York was assisted with a $12,500 Arts Endowment grant. The Theater Development Fund has been instrumental in bringing a larger and more willing audience to all aspects of dance and theater through low price ticket subsidies. Very importantly, the Arts Endowment helps to maintain the Theater Development Fund costume collection, which is donated from such sources as the Metropolitan Opera. These costumes are rentable at low cost to nonprofit organizations across the nation. Past renters include the University of Georgia which rented Egyptian costumes once used for the Met's productions of Aida and Antony and Cleopatra and, the Kelly Walsh High School in Caspar, Wyoming which rented costumes for their productions of Oklahoma! and The Miracle Worker. The collection is a national resource helping small and medium sized theaters across America.

In 1989, the Theater Program awarded the Ohio Outdoor Historical Drama Association, Inc. $5,000 to support artists' fees. On August 27, 1989, the Ohio Outdoor Historical Drama Association, Inc. concluded its 20th season by producing the state of Ohio's oldest outdoor drama, TRUMPET IN THE LAND. The purpose of TRUMPET is to preserve the history of the founding of this part of Ohio and to present to the audiences an excellent theatrical production. The piece was commissioned in 1965 to present the story of the Moravian missionary, David Zeisberger, and the establishment of a settlement of Christian Indians and Moravians call Schoenbrunn (beautiful spring). The drama proves an economic boon to the local tourism industry. It provides historical culture and entertainment to area residents as well as thousands of tourists during the summer months.

The Road Company of Tennessee received a $15,000 grant from the Endowment to support artistic salaries and expenses associated with the development of new work touring in the 1989-90 season. "Echoes and Postcards," a poetic expression about country music in the rapidly changing world of Northeast Tennessee, and "Daytrips," a new work by Road Company ensemble member and playwright Jo Carson, will be showcased in the touring season.

Through the Endowment's Theater Program, the Mill Mountain Playhouse Company of Roanoke, Virginia, received a $5,000 grant to support the musical theater portion of its 1989-90 season of

productions, including the engagement of artistic, technical, and administrative personnel. This support will enable the organization to continue its demonstrated commitment to musical theatre and opera, and to ensure a stronger artistic product for the audience by undertaking more original or seldom produced American works.

In FY 87, a grant of $71,500 was awarded to A Traveling Jewish Theatre of San Francisco, CA, for the first year of participation in the five year Ongoing Ensembles category. This award was designed to increase core artistic ensemble salaries and benefits, add a fourth permanent ensemble member, and secure the services of guest directors and dramaturgs. During the grant period, performer Helen Stoltzfus was accepted into the ensemble as the fourth permanent member. Director/dramaturgs Mark Samuels and Martha Boesing collaborated with the company as well on such projects as Dybbuk, Snake Talk and Heart of the World. Guest artist Marita Gunther of the Roy Hart Theatre of France provided an invaluable link to a German Jewish expatriate tradition. These new personnel infused the company's work with new energy and vision. For the first time, ensemble members were able to rely on stable salary bases of $25,000 each and extended benefits, including medical coverage. These activities were accompanied by significantly increased activities within the Board of Directors and an expanded touring season. In their final report, A Traveling Jewish Theatre credits this grant for making their continued existence as an ensemble-based company possible, thereby preserving a unique cultural organization in the American theater.

In FY 87, a grant of $363,500 was awarded to the Guthrie Theater of Minneapolis, MN, for the first year of activity in the five year Ongoing Ensembles program. During this grant period, The Guthrie Theater took important steps to rededicate its stage to the actor as central artist. The acting core company was expanded and the average salary increased. The commitment to increased acting quality was also demonstrated by an expansion of the rehearsal period, an increase in time given for exploration and training, and continual work with movement and vocal coaches. In addition, scholars who discuss the theatrical world of the play now confer with actor on a regular basis as part of the performer's preparatory work. Through the Laboratory program, also realized in this first year, various plays and diverse performance styles were explored. These include workshop productions of Samuel Beckett's That Time, initiated by acting ensemble member John Bottoms; William Shakespeare's Cymbeline, directed by a resident director; and Jean Genet's The Screens, which resulted in a full production in the 1989-90 season. Master classes offered to actors included one offered by Artistic Director Garland Wright in mastering the

unique demands of the Guthrie's challenging performing space. As a result of these activities, The Guthrie Theater is witnessing growing depth and sophistication in the acting ensemble. Productions are being chosen with the needs of these resident actors in mind, and performers from around the country are making multi-year commitments to the institution and relocating to Minneapolis. Such commitment has led in turn to increased interaction with the local community and an increased voice in helping to chart the theater's future. In this way, The Guthrie Theater is embarking on a new style of operation that is being offered as an example to the American theater community at large.

In FY 89, a grant of $10,000 to support artists' compensation was awarded to the Mad Hatters of Kalamazoo, MI. This innovative company specializes in work addressing the special needs of physically, mentally or emotionally challenged individuals. Projects are carefully researched, and master actors not only perform but engage in extensive interaction, including questions and answers, with the audience. In the 1989-90 season, the company offered 107 live performances, reaching a total of 15,064 individuals, in Michigan, North Carolina, New Jersey, Ohio, Pennsylvania, Tennessee, Wisconsin, and Bermuda; performances included those given for the American Psychiatric Association's annual conference in San Francisco and at the AT&T Special Needs Center in Parsippany, New Jersey. In addition, the company offered numerous workshops, including the training of a pilot troupe to be based in Bermuda. The company added a new master actor, and salaries rose 11% above previous levels; concurrently, the Board of Trustees expanded its membership, reflecting a new emphasis on multi-cultural members, as well as the mix of disabled and non-disabled constituencies. Steps were taken in the exploration of video as well.

In FY 89, a grant of $30,000 supported two mainstage productions at the Perseverance Theatre in Douglas, AK. An adaptation of Homer's Odyssey was a company-developed piece inspired by the classic, yet refracted through an Alaskan prism. The production involved five writers, nine designers, fourteen actors, and one director. Among these 29 collaborators were Black, Yup'ik and Cup'ik Eskimo, Czechoslovakian, Mexican, and White artists, each bringing a distinct history and gift to the project. The Snow Queen was adapted by playwright Darrah Cloud from Hans Christian Anderson's fairytale. It was a holiday offering for families in the Juneau area and was performed for one weekend in a 1,000 seat house (as opposed to the 150 seat house the theater normally uses). The technical demands of the production were especially challenging. The design elements created a magical world with the rich detail of a Russian storybook; music and choreography were spirited and robust. Both of these

productions were mounted in the context of a larger season, the first to feature a resident multi-cultural company of Alaskan artists.

In FY 89, a grant of $20,000 was awarded to The Big Apple Circus of New York, NY, to support performances in the Lincoln Center season. This year's production was inspired by the Wild West shows of Buffalo Bill and Annie Oakley. The production celebrated a number of symbols of the old west, including the Pony Express, the horse, the hero and the pioneer. Entitled "Grandma Goes West," the production ran for 110 performances at Lincoln Center, in addition to a national tour. The production included original music and the first-time use of theatrical set devices. Two of the performers were able to enhance their own artistic training and acrobatic skill by training with Lu Yi, Director of the Nanjing Acrobatic Troupe; the season featured the debut of an acrobatic adagio that had been choreographed under the guidance of Mr. Yi. In these ways, The Big Apple Circus exemplified the preservation of an ancient theatrical form and the exploration of a particularly American heritage.

In FY 88, a grant of $15,000 had been awarded to the same company for 110 Lincoln Center performances of "The Big Apple Circus Meets the Monkey King," a collaboration between the Circus and the Nanjing Acrobatic Troupe. This show represented a truly international, cross-cultural experience. American audiences were introduced to the Monkey King (a legendary Chinese character most often seen in the Beijing Opera) as well as to traditional Chinese acts hundreds of years old, including "spinning of plates," "hand skills," balancing, bicycling and traditional folk character dancing (the dragon and the lion dances). These acts were juxtaposed with traditional Western circus acts, including an equestrian acrobatic act, sea lion and elephant acts, humorous vignettes by clowns, and a nontraditional urban doubledutch jump rope sequences, especially effective in reaching and empowering young audiences. Both collaborating companies worked in sharing skills and training with one another. In addition, The Big Apple employed a choreographer for the first time in its history.

In FY 89, a grant of $20,000 was awarded to the Great Lakes Theater Festival in Cleveland, OH, for the support of artists' fees. This grant supported such fees during a five play season, bridging Shakespeare, Chekhov, and Brecht-Weill with a new adaptation of Dickens and a new play on the life of Grandma Moses. The season was especially noteable not only for the progress made in the cultivation of specific artists (especially in the nurturing of actors and designers, including the young actor Anthony Powell who had been trained at Juilliard by Artistic Director Gerald Freedman and now assumed the lead in

the season's production of Hamlet) but also for the lead taken by Great Lakes in presenting work in a larger artistic context. The Seagull, for example, was presented in collaboration with Case Western Reserve University and Cleveland State University, who surrounded the production with a three-day symposium entitled "Moscow 1898/New York 1923/Cleveland 1989." Notable scholars (Laurence Senelick, Alma Law and Felicia Hardison Londre, among others) and directors (including Benjamin Zemach, cofounder of Israel's Hambima troupe, Robert Lewis and Gerald Freedman) participated in the event. Similiarly, The Threepenny Opera launched a year-long Kurt Weill Festival, involving the participation of 22 area organizations; other highlights included performances of Weill's String Quartets by members of the Cleveland Orchestra, a special exhibit at the Cleveland Museum of Art, a new dance piece by the Tom Evert Dance Company and an evening of Weill's jzaa performed by saxophonist Ernie Krivda.

In FY 89, a grant of $7,500 was awarded to the Seattle Children's Theatre in support of artist fees. This fee support was applied for a commissioned production of Betty McDonald's The Magic Mrs. Piggle Wiggle. This work teaches adults and children alike to confront behavioral problems and exposes young people to the importance of fulfilling daily responsibilities. The theater would like to remount the work in the near future to accomodate literally thousands who were turned away from the first production.

Theater Program

Educational involvements

The Theater Program has a strong commitment to supporting theater companies that engage in a variety of educational activities. Many applicants have a primary mission to serve young people and in fact, in FY 89, 11% of the grants in the Professional Theater Companies category were to Theaters for Young Audiences.

Since the founding of the resident theater movement, theater companies have had educational programs as part of their activities. Although diminishing financial resources have reduced much of the touring activity by the larger institutional companies, nearly all applicants to the Theater Program continue to devote a part of their activities to bringing students into their theaters. Some examples of the variety of educational programs are listed below:

In FY 89, a grant of $7,500 was awarded to the Foundation of the Dramatists Guild in New York, NY, for support of the annual Young Playwrights Festival. This innovative and exciting program encourages the development of young writers, all of whom are 18 years old or younger. Young writers from around the nation submit plays for consideration, and each writer receives a written critique of his or her play. Ten or so of the writers are brought to New York for workshop readings; these readings are staffed with leading actors, directors, playwrights and dramaturgs from the New York professional theater scene. After this workshop process, four of the plays are selected for full production at the Festival in the fall. At all stages, the young writers are the final authority on the work, participating in and having final word on casting, interpretation, etc. The success of the program has been staggering. Of the 54 playwrights the Festival had produced by December, 1989, 48 have gone on to write another play an/or have seen their works published, produced, workshopped, read, or commissioned by such theaters as South Coast Repertory Theater, Manhattan Punchline, Northlight Theater, El Teatro Campesino, Playwrights Horizons, Puerto Rican Traveling Theater, New Dramatists, and Lincoln Center Theater. In May of 1989, the Festival was given an Obie award; the Margo Jones award followed in October, 1989. Even more recently, the Festival received the Alliance for the Arts Schools and Culture Award and the Jujamcyn Award.

In FY 88, a grant of $120,000 was awarded to the Center for Puppetry Arts in Atlanta, GA, to support the tenth anniversary 1988-89 season. The variety of programming offered to children and adults during this period justifies the Center's preeminence in the puppetry field.

The Family Series featured three original adaptations of children's literature: Snow White, Peter Pan, and Peter Rabbit and Other Tales, each featuring original music and a variety of puppetry styles. A touring production of Hansel and Gretel completed a five-month tour of the Eastern United States and was awarded a Citation for Excellence from the international puppetry organization. The Summer Festival series gathered six different shows over six weeks by different guest artists. Atlanta audiences were introduced to the work of puppetry groups from Sunbury, OH; Chicago, IL; Lincoln, NE; Charlotte, NC; Atlanta, GA; and Brookline, MA.

In FY 88, a grant of $7,500 was awarded to Theatre IV of Richmond, VA. to support a season of programming for young audiences. During the grant period, Theatre IV produced seven premieres created for the resident acting ensemble by Virginia playwrights and composers. These productions included traditional tales such as Rumpelstiltskin; historical work such as Young Ben Franklin and The Maggie Walker Story, which told the story of the Virginia woman born into slavery who became the first woman bank president in the United States; multi-cultural work, such as The Mistletoe Moose, a stylized dramatization of a Nootka Indian winter solstice legend melded with a Christmas story involving a depression era logging family in Washington state; and musical work, such as The Town Mouse and the Country Mouse, which utilized Virginia bluegrass and New Orleans jazz.

In FY 89, Arena Stage, Washington, DC, was awarded a grant of $262,500. Living Stage Theatre Company is part of Arena Stage, which travels throughout the country conducting workshops for disadvantaged youth, children at risk of dropping out of school, imprisoned men and women, the disabled and senior citizens.

The company recently worked two days in Newark, Delaware in cooperation with the Christina School District Special Services Offices and the Delaware Commission on the Arts. This was part of Living Stage's national model Residency Project that has already been staged in Washington, DC, Maryland, and Virginia.

In FY 89, a grant of $12,500 was awarded to Jomandi Productions, Atlanta, GA, to support their Community Without Walls Program. Central to Jomandi's mission is the charge to produce programs that awaken the thoughts of young audiences to a broader appreciation of African American culture and responsibility to their own development as future leaders of their community. Community Without Walls in one of many examples of the company's mission in action. During the month of February, the marriage of the arts and education was brought to Atlanta public schools through the sponsorship of Bell South Corporation and the Coca-Cola Company. Performances of Jomandi's Dunbar Fantasy, supplemented by study guides and post-show discussions were done

for students at Bethune Elementary and Guice Elementary. In the case of Guice, Jomandi's performance and work shop were coordinated with the school's book reading contest. Significantly, Dunbar Fantasy is a musical play that combines storytelling and fantasy to feature the work of Paul Laurence Dunbar, Gwendolyn Brooks, Sterling Brown, Langston Hughes, and others. In the play, words and characters created by these writers actually come alive and a student discovers the power of reading, the beauty of dialect and the importance of heritage.

In FY 89, a grant of $165,000 was awarded to Center Stage, Baltimore, MD, which helped start an outreach initiative aimed at High Schools in the Baltimore area. The program offered subscription packages at moderate prices to make it possible for every student to come to the theater. To help teachers integrate the program into their curricula, the dramaturgs prepared study guides filled with material on the background of each play, as well as with suggestions for class discussion. They visited the participating schools either before or after the students attended performances to answer questions, speak on different aspects of the production process, or simply to exchange ideas about the play and its realization at Center Stage. This highly successful program has been expanded significantly this year with the "Theater Discover Program." Students will be able to see six plays for as little as $36. They will have the chance to discuss plays with directors, exploring their conceptual choices; they'll be able to find out from actors how a part is created; designers will visit the schools to reveal how their work grows from a vision or an idea through the models and sketches to the finished set or costume; on behind-the-scenes tours, students will see everything from how a costume is built to the construction of a drop or a new set. This program gives student the opportunity to discover images and a language that reveal contradictions rather than giving simple answers.

In FY 89, a grant of $35,000 was awarded to The Shakespeare Theatre at the Folger, Washington, DC. This grant assisted in supporting The Folger's The Shakespeare Theatre Young Company. During the 1989-90 season, the theater will reach over 20,000 students through the specially prepared study guide for teachers, the Student Matinee Program, The Shakespeare Theatre Young Company school tour and its month-long residency at the Smithsonian's Discovery Theatre. For many of these students, this will be their first experience with the excitement and energy of classical theater presented in a style that is uniquely American.

In FY 89 a grant of $10,000 was awarded to The People's Light & Theatre Company, Malvern, PA. This grant helped to fund their "Project Discovery" outreach program which involves 45,000 school children each year. People's Light administers four other outreach programs under the Project Discovery umbrella: the Children's Theatre Tour (to more than 20,000 elementary students), Secondary School Workshops (an in-school guest-artist residency, auxiliary to the high school visits), Project Discovery: Delaware County (which extended high school involvement outside the original Chester County boundaries), and the Chester Project (an intensive in-school workshop developed with and for sixth graders and their teachers in the city of Chester).

Visual Arts Program

Program Accomplishments

1. Visual Artists Fellowships are awarded to American visual artists of exceptional talent and demonstrated ability. The grants are not project related but for the purpose of buying time to allow artists to concentrate fully on the development of their work. The success of the program is demonstrated by the roster of recognizable names in the art world who have received fellowships since the program began in 1967, many of whom were just at the outset of their careers at the time of the award: Jennifer Bartlett, Deborah Butterfield, Harry Callahan, Gene Davis, Richard Estes, Richard Haas, Sol LeWitt, Ed Ruscha, Robert Arneson, Peter Voulkos, Scott Burton, Chuck Close, Mark di Suvero, Al Held, and Alice Neel.

Other prestigious awards often validate the Endowment's foresight in recognizing America's best artistic talent. The two visual artists who were recipients of the MacArthur Foundation's "genius award," Robert Irwin and James Turrell of California and Arizona, are former recipients of Endowment fellowships. The Guggenheim Fellowships are awarded annually to many artists who have previously received Visual Artists Fellowships from the Endowment. Just this year, 9 of 12 artists announced as Guggenheim recipients had also been Endowment grantees.

Finally, the selection of Martin Puryear to represent America at the Sao Paulo Biennal, one of the most prestigious international exhibitions, is a testament to the Endowment's fellowship process. Puryear, the first black American artist to participate, won first prize in this year's Biennal. He received a fellowship from the Arts Endowment in 1977.

2. Visual Artists Organizations are located in every community in the nation with a sizable artist population. Artists have established these organizations to address their own needs as alternatives and complements to services provided by museums, universities, and galleries. These groups are community-based, designed to serve local artists and the interested public. Over the last 15 years, in large part because of assistance from the Arts Endowment, Visual Arts Organizations have become a critical element in the ecosystem of the Visual Arts world. They provide exhibition opportunities, work space and offer programs which increase interaction and dialogue between artists and their community.

For example, Galeria de la Raza, located in the Mission District of San Francisco, functions not only as an exhibition venue for Hispanic visual artists' work but also as a community art center. As an integral part of the neighborhood it leads the annual celebration of the "Day of the Dead" festivities.

In Los Angeles, the Social and Public Resource Center has created the world's largest mural, enlisting the talent of local public school children. "The Great Wall of Los Angeles" depicts the history of Hispanics in Southern California.

The Contemporary Arts Center of Santa Fe has renovated a part of its facility to serve as an arts center for teenagers, the only venue of its kind in this community.

In many cities, artist-run organizations have contributed to the revitalization of their community. Blue Star, in San Antonio, pioneered a new area of the river walk; in Houston, DiverseWorks was a magnet for downtown development in the historic district; in Omaha, a former brick factory was transformed into an internationally acclaimed ceramic sculpture facility; in Cleveland, artist-run Spaces spearheaded renovation and public art projects in the riverfront downtown warehouse district; and in Pittsburgh, the Mattress Factory has occupied, renovated, and reopened to public use a stretch of abandoned houses and commercial buildings in a low-income section of the city.

Example: In FY 88, a grant of $30,000 was awarded to the Photographic Resource Center (PRC) in Boston, MA, to support exhibitions, visual art performances, publications, and educational programs. During the grant period, six major exhibitions occured, including installations of newly commissioned work and two performance works in conjunction with the exhibition "Photography and Performance." Collaborating with another visual artists organization on the West Coast, PRC launched its largest project to date, "Cross Currents/Cross Country," featuring 42 artists from the San Francisco Bay area and New England. During the grant period, lectures and symposia complemented the exhibition programming, as did publication of the quarterly Views, a critical journal on photography. PRC also continued distribution of the Center's monthly newsletter to more than 3,400 members and patrons. Workshops and open portfolio sessions were offered to provide forums for addressing issues in the medium, and the Youth Photography Program was developed to encourage and communicate with young photographers.

Example: In FY 86, the Society for Photographic Education (S.P.E.), in Albuquerque, NM, received a grant of $12,500 to support the services of this national membership organization for artists and educators working in photography. Founded in 1963 by leading photographic artist/educators Nathan Lyons, Aaron Siskind, Henry Holmes Smith, and John Szarkowski, S.P.E. is still run by artists and educators to serve photographers across the country. It organizes an important national conference each year at which artists may discuss timely issues in the field. The 1987 conference, held in San Diego, CA, in April, attracted 1,000 participants. Other S.P.E. activities include six annual regional conferences attracting approximately 730 participants. S.P.E. also provides a bimonthly national newsletter, regional newsletters, a resource directory, and the critical journal Exposure.

3. Visual Artists Forums grants reach many of the country's state colleges and universities. In a single fiscal year, 1989, grants went to art departments at fully one-half of the states. Lecture series at such diverse institutions as Alfred University in upstate New York, the Atlanta College of Art, the University of Colorado, New Mexico State University and the University of New Mexico, the Portland (Maine) School of Art, Southeastern

Massachusetts University, Washington State University, and Weber State College in Utah, were made possible by small (average $7,000) Arts Endowment grants.

Example: In FY 88, the Atlanta College of Art, in Georgia, received $7,000 to support "Issues in Representation: The Visibility of the Minority Artist," a series of lectures about concerns of minority visual artists and those who represent or exhibit their work. The series consisted of four one-day programs with public slide lectures and critique sessions for students. Cosponsored by Atlanta's High Museum of Art, the lecturers included New York photographer Roy DeCarava; Bernice Steinbaum, a commercial gallery dealer from New York City who represents women and minority artists; Corrine Jennings, the director of an artist-run exhibition space in Manhattan which focuses on presenting third world artists; and Luis Cruz Azaceta, a painter whose lecture coincided with his participation in the College's exhibition of contemporary Cuban-American artists. Issues addressed included use of imagery based on cultural heritage, avenues of opportunities for minority artists, and future issues facing artists of varied ethnic backgrounds.

4. Art in Public Places projects fund community-based initiatives in places as diverse as Grand Rapids, MI, and Zuni, NM. The first Endowment public art grant, in 1967, went to the City of Grand Rapids to commission the renown American artist Alexander Calder for an abstract monumental work for the center city plaza. At first, the piece was met with some public disdain, however, within a few years it had become the beloved symbol of the city -- the letterhead on city stationery, the symbol on city street signs, and even on city garbage trucks. Rural communities also benefit from Arts Endowment public art funding. Just last year, a grant supported completion of a mural project at the Zuni Pueblo in New Mexico. For the past eighteen years, Native American artist Alex Seowtewa has been creating a series of frescoes depicting Zuni religious rituals in the Pueblo's Spanish Colonial church. The artist had been working slowly, in abject poverty, until this grant made it possible for him to devote his full energies to the project. Matching funds were raised by the community through individual donations.

Example: In FY 89, a grant of $60,000 was awarded to the Lowell Plan, Inc. of Lowell, MA, to support commissions for artists Robert Cumming, David Ireland, Jock Reynolds and Suzanne Hellmuth in the historic mill district, a 19th-century textile manufacturing community on the Merrimack River. The grantee has worked in partnership with the city government, the historical commission, and private building owners to create a public art master plan for permanent artworks within the district. Rather than just preserve the city's past, the restoration and art plan

for the district acknowledges Lowell's history amidst the contemporary city, increasingly a home for high technology industries. The Lowell Plan's intent is to include public art which grows out of the artists' investigations into the community, its canal sytem, its public places, and its residents. Artist David Ireland is creating an environment within the 1840 Boot Mills Complex, a former textile mill slated for development as offices and engineers' work spaces; Suzanne Hellmuth and Jock Reynolds are working at the 1846 Kirk Street Agents' House, planned by the National Park Service to become a multipurpose center; and artist Robert Cumming is creating a work at Boarding House Park which is being developed by the city's Historic Preservation Commission. This $300,000 public art project will draw its matching funds from the state and the Historic Preservation Commission, and will serve a city population of more than 100,000 as well as the 800,000 annual visitors to the Lowell National Historic Park.

Example: In FY 86, a grant of $45,000 was made to the City of Tempe, AZ, to commission nationally renowned sculptor Mary Miss for a public art project entitled "Images of the Southwest," located at Hayden Square. The project was an integral part of the major redevelopment of downtown Tempe. The work, emphasizing two elements of life in the desert Southwest, water and shade, includes a round, shallow circulating pool, a covered, partially screened pavilion for viewing and contemplation, and a raised circular wall of trees with seating, surrounding the site. The artist also drew inspiration for her design from native American ceramic pottery, colors of the landscape, and the constant need for protection from the hot sun. The fountain serves as an intimate retreat, a quiet place for reflection and as a counterpoint to the 1,000-seat amphitheatre nearby. It was designed as the focal point of the $25 million Hayden Square development, which includes housing, retail, office space and entertainment facilities. Matching funds for the public art project totalled $100,000 and were provided by the developer and the city, thereby forging a successful three-way partnership between local public and private sources and the Endowment.

5. Special Projects have allowed development of initiatives that respond to the needs of the visual arts field. The definitive publication on the processes of public art, Going Public, was produced with Endowment assistance by the University of Massachusetts/Arts Extension Service in Amherst as the result of extensive consultation with public art authorities around the country. The first and only resource book for visual artists on funding opportunities to further their work was published by Art Resources International under the title Money to Work: Grants for Visual Artists and is in its third printing. And a major new initiative with the Pew Charitable Trusts of Philadelphia, in which the Endowment is a financial partner, will commission

and tour new work by American visual artists to audiences across the country, often multicultural and rural in nature.

Example: In FY 87, a $25,000 grant was made to the Fairmount Park Art Association in Philadelphia, PA, for support of a four-day conference, "Public Art in America 87." The conference, which brought together visual artists, designers, art administrators, developers, city planning officials, curators, and critics, provided participants the opportunity to hear and take part in panel discussions dealing with all phases of art in public places. Grant funds were used to support the fees and expenses of the panelists. More than 600 attendees participated in the conference, sharing information with their counterparts from other cities.

Visual Arts Program

Educational Involvements

Much like museums, many visual artists organizations conduct educational programs. These range from guided tours of exhibitions for public school children to after-school and Saturday classes and workshops. For example, the Washington Project for the Arts works with the public school systems of the District of Columbia, Maryland, and Virginia to arrange for tours of its current exhibitions and artists' bookstore. In Atlanta, Nexus Contemporary Art Center conducts artist-led workshops on Saturdays for elementary school children at their press facilities in the art of making a book. And the Center of Contemporary Art in Santa Fe is planning to renovate a portion of its facility as a teenage arts activity center.

Currently, these educational activities are not supported by grants in the Visual Artists Organizations category, in that funding is focused solely on programs involving professional artists' work. Increased funding in this category or Special Projects would allow some initiatives in the area.

Indicative of educational activities in the visual arts field is the artist Tim Rollins and his Kids of Survival (K.O.S.). Tim is a visual artist and former school teacher who has rescued high school dropouts in the Bronx and instructed them in art and art history. Their projects involve reading the classics in American literature, such as Moby Dick, and creating visual pieces in a collaborative workshop. The group has been in residence at Boston's Institute of Contemporary Art and Charlotte's Spirit Square, among other museums and art centers across the country.

ARTS IN EDUCATION

Program Accomplishments

State Arts in Education Grants, available to state arts agencies, continue to support artist residencies in schools and other educational settings. In the 1988-89 school year, approximately 9,700 artists were employed in nearly 11,600 sites in the fifty states and in five special jurisdictions. These artists -- representing fields such as architecture, dance, film/video, folk arts, visual arts/crafts, and music -- reached more than 4,257,000 students and worked with 135,000 teachers and administrators.

Example: The Alaska State Council on the Arts arts education program has developed a strong program of artist residencies, teacher training and arts curriculum development. Alaska is a vast state crossing four time zones and numerous geographic, ethnic and cultural areas. In some cases, artists residencies are the only arts program which will occur in a school or a community in the course of a year. Special efforts have been made to include more folk and traditional Native artists in the program, which has been well-received by the Native leaders and the schools since visiting artists serve as role models to students. Recently, the Anchorage Inlet View Elementary School students, under the direction of local artist Julie Matthews, completed a 28-by-7 foot ceramic mural, which was permanently installed on the outside of the school. The mural design was a composite of student drawings. With the assistance of parent volunteers, students glazed, fired and finished each piece. Many parent volunteer hours went into the completion of the project and many of the supplies were donated locally, evidencing broad community support and involvement for the residency.

Example: The Georgia Council for the Arts knows that an important role of its arts education program is to increase community awareness and support for arts education. It does this through: short- and long-term artist residencies inside and outside the classroom; "Adopt-a-School", which has brought financial and technical support to the schools for arts education from major corporations; and increased collaboration with the Georgia Endowment for the Humanities and the State Department of Education. This past year, in Augusta, an elementary school that serves a mostly disadvantaged student body was introduced to video arts. The principal was so pleased with the outcome of the residency that she arranged for the school to obtain its own video camera, and she requested a second residency in photography.

Example: The Indiana Arts Commission recently completed a major evaluation of its arts in education program. It is increasing support of teacher inservice, advocacy, and artist training efforts, and allows for modified support for repeat artist residency sites which have been funded for more than three years. The Commission continues its strong collaborations with the Department of Education, Indiana Alliance for Arts Education, Young Audiences, and Very Special Arts. In addition, the arts in education program sponsors a program called the REACH (Resources Educating in the Arts, Culture and History) Bus. The REACH Bus visits 12 sites a year that are not served by the more traditional residency program. In its six years of operation, REACH Bus has traveled to rural and underserved communities in 42 Indiana counties, offering workshops, exhibitions and teacher inservices. Its activities benefit 6,000 to 10,000 people a year, of whom approximately half are children.

Example: The Nevada State Council on the Arts' arts education programs sponsor artist residencies, career development for arts educators, and inservice teacher training, in communities separated by hundreds of miles of desert and dozens of mountain ranges. The arts cam alive in rural, sports-oriented Storey County through a multidisciplinary artist residency involving four fully-staged staged theater productions including students, school faculty and community members. The project, headed by theater artist Bill Beeson, has its roots through the Artist-In-Residence program that brought a professional basketball player/poet in residence to the community several years ago. The nine-month residency is such an integral part of Storey County that the community has revived its community orchestra and band, and high school basketball coach Gary Short went back to school for a Masters Degree in Literature so that he, too, could become a poet-in-residence.

Example: The Ohio Arts Council (OAC) is well-known for its Summer Media Institute, a high-energy collaborative project for the personal and professional enrichment of teachers and school administrators. Cosponsored by OAC, Wright State University and the Dayton Art Institute, the 1989 program offered 60 teachers the opportunity to work with professional media artists to gain proficiencies in such forms as documentary video, photography, audio and animation. Participating teachers are provided follow-up support during the school year and are encouraged to train other teachers in developing media arts programs. Impact of this program, which is in its fourth year, has included the involvement of more than 1,800 teachers and administrators and 20,000 students, as well as the development of the state's first comprehensive media arts curriculum at the Colonel White High School in Dayton. The 1990 Institute will be held at Ohio University in Athens and will continue the multicultural theme begun the previous year.

Example: In town meetings held across the state, the Wyoming Council on the Arts heard from artists, teachers, education and arts administrators, legislators, business people and others, that arts education matters to them. This has happened because the Council works within communities to develop community-based arts in education models that are supportive, innovative and responsive to the needs of the participants. Artist Lynn Newman's semester-long residency at Northwest Community College in Powell (population: 3,000) reached more than the college students. He worked with the local school district teachers to develop an arts curriculum where there had been none and with students to create a mural. The community has become so involved in the arts that a local elementary school has approached the state arts agency as a first-time applicant to secure its own artist-in-residence for similar programming. In the 1989 school year, the 48 artists of the Wyoming Council on the Arts' residency program reached approximately 31,000 students (roughly 30% of all Wyoming students) in 115 schools.

Arts in Schools Basic Education Grants (AISBEG), a category of support for state arts agencies, uses a two-phase approach -- offering both planning and project implementation support -- to assist collaborative efforts between state arts agencies and their departments of education to encourage plans and programs which promote the arts as a basic element of education. The program encourages the development and establishment of: a) specific objectives and competencies in the arts; b) curricula and resources aimed at sequential achievement of those objectives and competencies; and c) methods for evaluating student progress toward achieving those objectives and competencies.

Almost two-thirds of the states have been funded for AISBEG planning grants since the program was initiated three years ago. Thirty-four percent of the states have been funded in the first two rounds of implementation grants.

Example: The Florida Division of Cultural Affairs was awarded a planning grant to develop a comprehensive, long-range action plan to make the arts a part of the basic curriculum. A steering committee composed of at least 20 key public policymakers, as well as professional arts and educational leaders, is charged with developing this plan. Subcommittees will focus on advocacy, curriculum development, teacher inservice training, cultural resources, and minority participation. These activities will build on "Initiatives for Arts Education," the State Department of Education's response to a 1987 statewide planning process sponsored by the Florida Arts Council.

Example: The New York State Council on the Arts was awarded an AISBEG grant, a portion of which is to support the piloting and implementation of sequential arts programs in a rural elementary school and in four inner-city high schools.

An elementary school in the rural, economically depressed Adirondack region is developing a sequential arts education program for grades 4-6, providing staff development opportunities for artists and teachers, and helping to integrate local cultural resources into the curriculum. In addition, four alternative high schools in the Bronx are developing a multi-year sequence of art courses, with an emphasis on examining the arts and culture of various ethnic groups. Local cultural organizations are working with the schools and consultants are helping to develop seminars for teachers and artists.

Example: The State Arts Council of Oklahoma, in cooperation with the State Department of Education, and the Oklahoma Alliance for Arts Education used its planning grant to hire the Bureau of Government Research at the University of Oklahoma to conduct a needs assessment of arts curriculum development, funding for arts specialists and materials, teacher training, and the role of other program resources such as artists-in-residence. With the assistance of professional arts education organizations and the arts community, a survey instrument was developed. From this survey the report, "The Status of Arts in Education in Oklahoma," was developed. In addition, a curriculum review committee was formed to help refine expected learner outcomes and competency requirements in all the arts disciplines for students at every level of instruction. The completed work is now under review by the office of the Assistant Superintendent of Curriculum Services at the State Department of Education. Upon completion of final review, the document will be printed and disseminated statewide through a series of regional workshops.

Example: The Tennessee Arts Commission claims its partnership with the state's Department of Education has strengthened because of AISBEG. The Commission held conferences in Nashville, Memphis and Chatanooga, which included panels and workshops on certification, evaluation, outside arts resources, curriculum, college entry/high school exit requirements. With the involvement of the State Department of Education, the Commission has begun to identify model schools to begin testing of pilot curriculum and program evaluation. In addition, the Commission has developed a newsletter on arts education, and expanded its annual conference.

Example: The South Carolina Arts Commission (SCAC) received an implementation grant to promote the arts in schools as a basic subject through the development and establishment of specific objectives and competencies, curricula and resources, and methods for evaluating student progress.

One emphasis, on teacher training, has led to the creation of an inservice workshop package which explores the use of discipline-based curriculum units for visual arts specialists and general classroom teachers in grades K-6. Additional sequential curriculum frameworks for dance and theater/drama were approved by the Arts in Basic Curriculum (ABC) steering committee, and submitted to the State Department of Education. Pilot sites are being selected (diversity in geography, population, demographics, existing curricula, and project proposal designs are considered in selection of recipients) to design curriculum guides and to formulate objectives for student achievement in five arts disciplines for grades K-12.

Materials being developed include inservice training packages for arts specialists and classroom teachers; curriculum frameworks for dance, music, visual arts, and theater/drama; an updated, comprehensive publication on the philosophy, background, guidelines, personnel, agencies and programs connected to the ABC project; assessment packages which provide tools for evaluation of student achievement and program impact; and, Arts Leadership Bulletin, a quarterly newsletter which provides updated information on the ABC plan, legislative initiatives and education reform. The Bulletin is disseminated to key individuals and the general public.

Strong collaboration continues among the SCAC, the State Department of Education, Winthrop College and other universities in the state, the South Carolina Arts Alliance, and the Joint Legislative Committee on Cultural Affairs to promote and extend the project's objectives through support from legislative, educational, and community bases. Advocacy efforts were rewarded when the General Assembly allocated $360,000 for fiscal year 1990 to the State Department of Education for ABC related activities. During the 1989 legislative session, the ABC Project supported important legislative initiatives which mandate the development of discipline-based arts education. The mandates are included in Target 2000, a five-year general education reform package.

Special Projects grants are available to a wide variety of nonprofit organizations, as well as state and local arts and education agencies. Funds are awarded to support projects of regional or national significance which advance the arts as basic to education. Currently, 10 percent of the applications received in this category (approximately 20) are funded. Historically, more than half of the grants have been awarded each year to cultural institutions or organizations.

Example: ArtsConnection, Inc., of New York, was awarded a grant to support a research methodology project which will analyze the effect of arts programming on the academic performance, personal development, and development of arts appreciation in inner-city youth participating in the Young Talent Research Project. The study is being organized in stages designed to analyze 10 years worth of data, assess key issues presented by the data, compile a written report, and disseminate the report to the field.

Example: The Exploratorium in San Francisco has developed a Leader Teacher program that helps train general elementary teachers to teach art well and regularly, and to act as resources to their colleagues. The program, which uses both summer institutes and academic year workshops, also implements arts education guidelines for grades K-5 as mandated by the local school district. Teachers explore light and color to learn methods of teacher aesthetic valuing, arts heritage, and activities in creative expression. In addition, the program helps develop the teachers' capacities to motivate and support students and other teachers.

Example: The Ririe-Woodbury Dance Foundation, located in Salt Lake City, has provided inservice training in dance improvisation to elementary and secondary dance teachers, dancers-in-residence, and college and university dance instructors, for the past few years. The inservice project includes a week-long workshop prior to the school year that focuses on skills, material development, and problems. Six follow-up, on site session are provided for each participating teacher. In addition, a week-long workshop at the end of the year reviews, refreshes and reinforces skills, concepts, and methodologies.

Example: Prince George's County Board of Education, located in Maryland, received a grant to help support the development of sequentially organized social studies and language arts curriculum units, and related staff development activities, to ensure that students at all grade levels receive thorough, culturally diverse, arts education. Visual and performing arts of the sub-Saharan African, Latin American, Asian, African-American and Native American cultures are studies through day-long and week-long mini-units which are being integrated into elementary, middle, and high school classes. Lesson plans and resource materials are being developed as part of this collaborative effort which involves staff, college and university instructors, supervisors, and artists.

Example: The School District of Pittsburgh was awarded a grant to support Pittsburgh's Arts PROPEL Dissemination Project, designed to implement PROPEL (an approach to arts education based on production, perception, and reflection) in all middle and secondary English, visual arts, and music classroom in the Pittsburgh Public School by 1991. Support was also provided to evaluate the PROPEL program for its effectiveness for replication. Music, visual arts, and English teachers from participating "core groups" work with a team of representatives from Harvard University's Project Zero, the Educational Testing Service (ETS) and School District administrative staff, to develop additional PROPEL units of instruction, train teachers in their use, and infuse the units into the curriculum.

Example: The Virgina Opera Association is expanding a model program which integrates opera into the basic curriculum of junior and senior high schools in Norfolk, Virginia. Components of the model program will serve as a structural guide to integrate opera into the English, drama, social studies, and history curricula. The Opera is developing in-service programs, orientation handbooks, curriculum guides, audio cassette tapes, student materials, and introductory session on opera. In order to ensure successful implementation of the program, collaboration was key for the planning committee composed of educators, school administrators, division superintendents, curriculum specialists, and the Opera staff.

Example: In Rohnert Park, California, a project consisting of a collaboration between video producers and four Latino poets documented the poets' work with school children through the California Poetry in the Schools program. The Rural California Broadcasting Corporation documentary, "Go Chanting Libre," features Roberto Bedoya, Rodolpho Castillo, Luz Maria Esparza, and Juan Felipe Herrera teaching. reading and performing their poems and talking about the relation between their work as writers and work with children.

The documentary shows innovative teaching techniques for working with children of different ages. It also shows that children who learn to enjoy being creative with language through poetry and performance are building skills that will help them through their school experience. The videotape is available from KRCB-TV in Rohnert Park.

Example: Very Special Arts New Mexico was awarded a grant to support the development of a model for evaluating the impact of arts education on student problem-solving skills. Through the project "Arts Impact," a group of mildly disabled, at-risk elementary school students are given pre-tests, post-tests and on-going assessments to determine the measurable correlation between a problem-solving-based arts education curriculum and improved student problem-solving skills. These data, which should be available soon, are expected to support the arts' acceptance as part of basic curricula.

Arts in Education

Educational involvements

All Arts in Education grants and projects are educational.

INTERNATIONAL

Program Accomplishments

The International Activities Office operates primarily as a conduit, with minimal funding. Nearly all of the few grants we make are mandated by agreements with other agencies, most notably the U.S. Information Agency and the Japan-U.S. Friendship Commission. Through persistent advocacy efforts the Endowment's international impact has grown enormously in recent years.

Our budgeted funds are expended in the following areas:

1. The Fund for U.S. Artists at International Festivals and Exhibitions, a partnership with the U.S. Information Agency, the Rockefeller Foundation, and the Pew Charitable Trusts. As its name implies, this fund helps subsidize the American representation at the Venice Biennale, the Sao Paulo Bienal and the Sydney Bienal; selections are recommended by the Federal Advisory Committee on International Exhibitions (FACIE), composed of a distinguished group of museum directors, curators and other experts in contemporary visual art. The success of this arrangement is evident from the fact that both painter Jasper Johns, who represented the U.S. at Venice in 1988, and sculptor Martin Puryear, our 1989 representative at Sao Paulo, were awarded first prizes by international juries, the first time the United States has made such a clean sweep.

The Fund also makes grants to individual artists and companies invited to perform at international festivals all over the world. This portion of the Fund is administered by Arts International, through a cooperative agreement. Under the supervision of the International Office, Arts International assembles panels of experts to recommend awards. All recommendations to be supported with Endowment funds are reviewed by the National Council on the Arts.

2. Since 1978, the International Office has administered the Endowment's contribution to the Japan-U.S. Friendship Commission, whose congressional mandate includes cultural and artistic exchanges. Endowment support enables five American artists, representing a variety of disciplines, to work and study in Japan for six months. Applicants for these fellowships are recommended to the Commission by the Endowment's program panels. For many awardees, including theater artist Lee Breuer, visual artist Bill Viola and choreographer Tandy Beal, exposure to Japanese civilization has had a seminal effect on their work. The Friendship Commission also awards grants for visual art exhibitions (of American art in Japan, and Japanese art in the U.S.), and for a limited amount of touring by performing groups in both countries. Applicants for these grants are recommended to the Commission by Endowment panels.

3. An agreement between the U.S. and France signed in 1983 calls for an exchange of up to ten artists annually between our two countries. Because funds have not been appropriated to carry out this agreement, eligibility is confined to artists who have been awarded fellowships from an Endowment program and have indicated their desire to be considered for this exchange. If selected, they must use their fellowship money to cover their expenses.

We consider the results of the advocacy efforts referred to above to be largely educational in nature. They are therefore described in the section on "educational involvements."

INTERNATIONAL

EDUCATIONAL INVOLVEMENTS

While the Office of International Activities does not support any arts education activities directly, in a more general sense all of its activities--insofar as they promote cross-cultural understanding--are educational. The Fund for U.S. Artists at International Festivals and Exhibitions, for example, serves the twin purposes of bringing the best of American culture to foreign audiences--presenting an aspect of American culture other than the standard popular fare--as well as providing crucial international exposure for American artists and arts organizations. These kinds of two-way exchanges are educational in the broadest sense, instructing foreign audiences in some of our more substantial, less publicized accomplishments, while simultaneously broadening the horizons of American artists.

So, too, in the fellowship exchange programs that the Endowment offers, specifically with Japan and France, are these broader educational functions served. The Japan Fellowships, for example, are designed to provide a six-month "sabbatical" for artists from a variety of disciplines to absorb aspects of Japanese culture that might be pertinent to their work. Thus American composers and performers have examined the shakuhachi flute and taiko drumming, while American choreographers have turned to Japanese folk dance traditions for inspiration. In sharing their own creations with Japanese audiences, moreover, American artists report that they have come to view their work in a new light.

In its advisory capacity, finally, working closely with the United States Information Agency on a variety of fronts, the Office of International Activities serves other educational functions. It is negotiating with the Fulbright Program, for example, to expand the participation of artists as fellows so that more American artists will receive fellowships to work in other countries, and that more foreign artists will be awarded Fulbrights to work in American arts institutions. We also assist the USIA's Official and Voluntary Visitors Bureau in programming artists and cultural leaders travelling in the U.S. under its auspices. Besides providing them with information about public and private support of the arts in the U.S., we set up contacts with their artistic counterparts in the places to which they will travel, thus enhancing the educational value of their tours.

In these and other ways, then, in both its funding and its advisory capacities, the Office of International Activities is involved in educational activities. It seems likely, too, given the rapidly changing landscape of global affairs, that this commitment to education will continue to be a vital part of its efforts.

States Program

Program Accomplishments

In Fiscal '87 (the most recent year for which an analysis is available), the 56 state and jurisdictional arts agencies used $21 million in Endowment Basic State Grants, $6.7 million in other Endowment grants, and $216.6 million in state appropriated funds to support programs involving 24,420 awards to 16,060 groups and individuals in 3,250 communities.

The seven regional arts organizations used $3.1 million in Regional Arts Programming Grants, $1.5 million in other NEA grants, $8 million in state appropriated funds, and $1.5 million in private and earned income to provide arts programs in all disciplines to approximately 20 million people in all 50 states and four jurisdictions.

In the last decade regional arts organizations generated tours by more than 700 performing groups, reached more than 4,000 presenters in 1,500 communities, developed and toured 150 visual arts exhibitions, and awarded fellowships to over 500 artists. (from Regional Arts Organization Planning Paper, February 90).

Below are a few examples of the support provided by the state and regional agencies with the help of Arts Endowment funds.

> Designed to meet the needs of Iowa's rural communities, the Iowa Arts Council's Touring Arts Team (TAT) ensures availability of the arts to some of the most isolated and remote areas of the state. Three teams of six or seven professional artists representing various disciplines are selected through an artist review process to serve on the teams. Each team travels during the summer months to five Iowa communities with populations of 1,500 or less for two days of participatory arts experiences. The Iowa Arts Council pays all artist fees, transportation, supplies, and administrative costs. Community sponsors provide workshop facilities, lodging, meals for the artists, and local publicity and marketing. Workshops are held on two days for community members of all ages and an evening performance on the first night is given by the artists. Artists and residents join together to perform on the second evening. Last year 21 artists traveled to 15 rural Iowa communities. Imogene (population 188) had nearly 300 in attendance during its residency. As a result of the program many communities apply for funding from other Iowa Arts Council programs, often to sponsor artist residencies in schools, libraries, and other community projects.

In 1989 the Louisiana Division of the Arts used $34,494 in Federal funds provided through the Arts Endowment to support 19 projects in Southwest Louisiana. Among the recipients were the Acadiana Arts Council of Lafayette for general support; the Calcasieu Arts and Humanities Council of Lake Charles for general support; the Chorale Acadienne of Lafayette for concerts reaching a total audience of 1,300; the Festival International de Louisiane of Lafayette for an arts festival involving approximately 500 artists from French-speaking countries and reaching a very wide audience; the Moving South Dance Company of Lafayette to commission a work of modern dance by choreographer Rachael Lampert; and the Jeff Davis Arts Council of Jennings to sponsor dance performances by Austin on Tap and Ballet Mississippi, reaching a total audience of 1,880.

Arts Endowment grants to the Nebraska Arts Council supported more than 60 arts programs. Among those assisted were: the Merrick Arts Council of Central City, for a ballet performance that reached an audience of 600; the Regional Arts Alliance of Gordon, for a symphony concert attracting an audience of 300; the West Nebraska Arts Center of Scottsbluff, for opera and symphony performances reaching audiences in excess of 700; the Kearney Area Arts Council for general support of programs reaching audiences community-wide; and the Alliance Arts Council for a school residency involving a theatre artists and 1,250 students.

The Arts Endowment assisted the Nevada State Council on the Arts with $357,380 for projects in communities throughout the state. A sampling of recipients includes: the Nevada Opera Association of Reno for programs reaching audiences of over 15,000; the Del Robison Junior High School in Las Vegas for an artist residency benefiting approximately 200 children; and the Te Moak Tribe of the Western Shoshone in Elko, which received funds to help promote traditional native arts.

In 1989 the North Dakota Council on the Arts used $365,836 in Federal funds provided through the Arts Endowment to support 94 arts projects in communities throughout the state. A sampling of recipients includes: the Bismarck Mandan Orchestral Association, which received support for concerts involving 173 musicians and reaching an audience of approximately 10,000; the Grant Forks Master Chorale, for concerts involving 55 singers and reaching an audience of 1,800; the Lake Region Pioneer Players of Devils Lake for performances involving 54 artists and reaching an audience of over 2,000; the Quilters' Guild of North Dakota in Fargo for an exhibition seen by approximately 3,000 people; and Prairie Public Broadcasting of Fargo for cultural programs reaching an audience of 162,000.

The South Carolina Arts Commission received a grant of $20,000 to develop and publish a comprehensive action plan for the cultural revitalization of rural communities. In developing the plan, a broadly inclusive group of arts and community leaders will primarily focus on ways to promote working relationships and linkages of resources among those commited to improving life in rural communities. The project will also involve extensive research on the arts in rural communities to determine best practices and exemplary models.

The Vermont Council on the Arts received a grant of $25,000 to support artist residencies of two to three weeks in 15 to 20 rural towns. Artists will work with community members to create original works of arts inspired by town history, current issues, or aspirations for the future. The resulting work, which might involve exhibits, performances, literature, or public art, will be presented to the community on Town Meeting Day. Among other things, the project will stimulate the creation of works of art on themes important to rural townspeople and begin to reintegrate the arts into rural community life.

With the help of Endowment funds, the North Carolina Arts Council's Black Folk Heritage tour has been presented to 12,000 people in 22 communities across the state. The performance traces the development of African American culture, opening with the African American Dance Ensemble's interpretation of african dance and rhythms, followed by the Badgett Sisters of Yanceyville singing spirituals handed down from slavery days. The Blues segment featured John Dee Holeman, Quintin Holloway, and Algia Mae Hinton playing tunes they learned at home on their front porches and played and danced at house parties popular from the 1920s through the 40s. For the children, Celeste Sellers told a Bre'r Rabbit tale passed down from her mother. And the Mighty Wonders of Winston Salem closed the show with Gospel music.

With the help of Endowment funds, the South Dakota Arts Council, in partnership with South Dakota Public Radio, sponsors a daily radio program called The Arts Advocate. The magazine format allows for interviews with South Dakota artists, arts reports from across the state, a directory of arts events, and musical performances including classical, jazz, and traditional music.

With support from the Endowment's Dance, Inter-Arts, and States Programs, the Delaware Arts Council has made modern dance a part of the States' cultural life. In 1989 the Judith Jamison Dance Company spent three weeks giving lectures, demonstrations, master classes, and performances in schools, cultural centers, museums, and libraries in various parts of the state. Thousands of residents have been exposed to dance for the first time, and there has been a 500% increase in the number of dance performances in Delaware.

With the help of Endowment funds, the Oregon Arts Commission funded and distributed 40 OREGON PRINTMAKERS, an attractive catalogue marketing affordable, limited edition prints by some of Oregon's best artists. Submissions were juried by an expert panel, and the book includes information about the printmaking process as well as reproductions and ordering information for individual prints. This project, carried out in cooperation with the Northwest Print Council, makes affordable artwork of high quality widely available and gives artists a needed outlet for marketing their work.

Supported by grants from the Hawaii State Foundation on the Arts and the Arts Endowment, the Kalihi Palama Arts and Cultural Society is located in a Honolulu Public Housing Facility serving a community of Filipinos, Native Hawaiians, Laotians, Samoans, and Vietnamese, most below poverty level. The Society offers programs to increase access to the arts, preserve artistic heritage, and address problems of generational ties and culture shock in a transitional community. An example of the Society's work is the annual Queen Lilioukalani Keiki Children's Hula Competition, at which hundreds of children perform the traditional art form at performances televised statewide. The competition, now in its 14th year, has become an opportunity for the low income Kalihi Palama Community to host children from throughout Hawaii at a highly esteemed event. The Hula competition enables native Hawaiians to experience identity and pride in their culture and provides rare opportunities for Kalihi Palama children to shine.

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With the help of Endowment funding, the Mississippi Arts Commission helped bring the traveling Cornerstone Theater Company to the town of Port Gibson, where it introduced residents to live theater, to Shakespeare, and to an interracial portrayal of the western world's most famous lovers. The eleven member troupe recruited 65 volunteers from the community, including a high school senior who overcame reading disabilities and developed the language skills to learn his lines and read the reviews of his performance as Romeo. The production was set in Verona, Mississippi, a mirror of Port Gibson, and included gospel, blues, pop, and original tap compositions along with verses from Shakespeare. More than 2,000 people, 85% of the town's population, came to the 12 free performances, which were written up in the New York Times, American Theater Magazine, and dozens of regional newspapers. Following the production, residents began organizing community theater activities and group play readings. All involved are convinced that the experience will have positive results for many years to come.

With the help of Endowment funds provided through the Mid Atlantic Arts Foundation, the Mohawk Valley Center for the Arts made artist, Christopher Gardner, a part of the community for two months while he worked on a sculpture. His thirty foot high stainless steel sculpture stands as a symbol of community involvement for residents of Little Falls, New York. Using studio space in the Cherry Burrel Stainless Steel Plan, the town's chief employer, Gardner got to know the plant's welders, cutters, sandblasters, and engineers. The town responded with pride and involvement. The city excavated the site for the work, the utility company used its crane to install it; others helped build cement forms and place stabilizing bolts, and the fire company washed off the chemical bath. A high school student, whose class the artist visited, took documentary photos, and almost 500 workers and townspeople came to the dedication, which marked a new bond of respect between the arts and community.

A portion of the Tennessee Arts Commission's Basic State Grant funds was used to produce the agency's weekly 30-minute magazine format television program, "Tennessee Arts," shown statewide by the six public television stations in Tennessee. The program's objectives are: to inform Tennesseans about the state's arts, artists, and upcoming arts events; to show the creative process involved in making art; to encourage Tennesseans to support the arts in their own communities, and to explore their own artistic creativity.

Since 1984, Ohio's Traditional Arts Apprenticeship Program has awarded grants to more than 60 master/apprentice pairs for intensive one-on-one study and practice of a traditional art form. Grants are intended to honor the finest traditional artists in Ohio's cultural and ethnic communities for their achievements and willingness to teach, encourage apprentice artists in their efforts to master one of their culture's traditional art forms, and stimulate recognition and support for their work. Masters and apprentices propose a plan and a budget for their work together, showing in detail what the apprentice needs to learn and how he or she will be taught. Apprenticeships involve intensive work that goes beyond simple lessons to include helping the master with his or her work, performing or producing work for the community, and sometimes teaching beginners in the master's place. Beginning in 1989, funds from the Arts Endowment will support meetings of all artists involved in apprenticeships and local presentations of the work of each pair at the end of their OAC supported project. A sampling of recent grants in northeastern Ohio have supported apprenticeships in fiddle playing, instrument repair, glass making, Irish dance, banjo building, embroidery, lacemaking, and African-American dance.

Abbie Wilson, a retired educator, founded the Williamsburg County Concerned Citizens for the Arts to "present arts and cultural activities designed to promote pride in and appreciation for the contributions of African-Americans to society." Wilson received funding (including federal funds) through the South Carolina Arts Commission's Rural Arts Program to support presentations, school programs, workshops and festivals in an effort to give the county a renewed sense of purpose and potential. The first project was a production of "Purlie," a musical comedy with an interracial cast, performed before three capacity audiences (totaling 1,200) it was the first time that such an activity had been successfully accomplished. Other events have followed, including school programs featuring African stilt dancing, traditional tap dance, puppetry theater, and a three-day African-American Heritage Festival that showcased many of the community's local artists. During the aftermath of Hurricane Hugo the offices and gallery space of the Williamsburg County Concerned Citizens for the Arts became the distribution center for food, clothing, and building supplies to the county's hard hit population. Many people had their first look at the work of local artists and became aware that the arts and service to the needs of the community are not separate. Abbie Wilson has planned to write and produce a theatrical presentation based on stories of Hurricane Hugo gathered from the people that visited the office during that troubled time.

States Program

Educational Involvements

The state arts agencies reported using $1,284,304 in Basic State Grant funds for Arts Education and Arts in Education activities in Fiscal '87. Because the Arts in Education Program has been the mechanism through which the Endowment promotes arts education in partnership with the state arts agencies, the States Program has not up to now become directly involved in this area.

Locals Program

Program Accomplishments

The Locals Program is the newest program at the Endowment. It was created in FY 1984 as a test program, and three years later it became a permanent program of the Endowment. The Locals Program was created to serve 3,000 local arts agencies; 600 of which have at least one full-time professional staff person. Seventy-five percent of the 3,000 agencies are private, non-profit, 501(c)(3) corporations and 25% are public agencies, such as departments of cultural affairs, municipal arts commissions, or offices of cultural affairs.

The Locals Program has two funding categories: the Local Government Incentive Category and the Local Arts Agency Development Category.

The Local Government Incentive Category has two sub-categories: Local Grants -- grants directly to local arts agencies; and State-Local Grants -- grants to state arts agencies on behalf of the local arts agencies. Under the direct grants sub-category, applications are invited from individual local public arts agencies, private arts agencies acting on behalf of their local governments, or consortia of local arts agencies, to initiate three-year programs for the support and development of the arts within their city, county, or multi-county region. Each applicant is required to develop its own program to meet local needs identified through a community cultural planning process. The minimum grant in this sub-category is generally $150,000; in exceptional cases, grants may be awarded for $75,000. Grants must be matched 2:1 with new city and/or county appropriations over a three-year period.

The second sub-category under the Local Government Incentive Category is grants to state arts agencies. In this sub-category, applications are invited from state arts agencies representing individual local arts agencies or consortia of local arts agencies within the state to initiate three-year programs for the support and development of the arts within their communities. Generally, each participating local arts agency is required to determine its own program needs according to its own community cultural plan. Minimum grants awarded in this sub-category are generally $150,000; in exceptional cases, grants may be awarded for $75,000. Grants must be matched 1:1 with new state arts agency appropriations, and then these combined federal-state dollars must be matched 1:1 with new city and/or county appropriations over a three-year period.

The Local Arts Agency Development Category also has two sub-categories: Leadership Training and Services Grants; and Planning & Professional Staff Grants.

The Leadership Training and Services Grants sub-category invites applications from service organizations, state assemblies of local arts agencies, regional arts organizations or multi-state consortia, and colleges and universities seeking to provide (1) specific training programs for professional development of local arts agency staff and (2) national or regional services such as publications, research, or special projects aimed at professional development of local arts agencies. Projects must be designed specifically to address needs and issues relative to local arts agencies and must be conducted on a regional or national basis. Collaborative projects involving service organizations, educational institutions, and state, regional, and local arts agencies are encouraged. Grants in this sub-category generally range from $15,000 to $30,000. A limited number of larger grants may be awarded for national services to the field. Grants must be matched 1:1 with public and/or private funds.

The Planning and Professional Staff Grants sub-category invites applications from local arts agencies to enable them to improve and increase their agency planning and professional staff capabilities. Applications are also invited from state arts agencies to increase local arts agency development staffs, planning, and technical assistance programs for local arts agencies. Planning funds may be used by local arts agencies primarily to develop one of three types of plans: a community cultural plan, a total agency plan, or a component agency plan. Additionally, state arts agencies may request planning funds for the development of services and activities with the local arts agencies within their state. Planning grants generally range from $15,000 to $30,000 and must be matched 1:1 with public and/or private funds. Professional Staff Grants are available to support new permanent professional staff to increase capabilities of local arts agencies in the areas of planning, research, and technical assistance to arts organizations and artists in the communities served. These are one-year, one-time only grants. Ongoing support is not provided. Grants range from $15,000 to $30,000 and must be matched 1:1 with new public and/or private funds.

Statistically, since its creation in 1984, the Locals Program has awarded $13.6 million in federal dollars and generated $72.3 million in new city, county, and state funds in support of local artists and arts organizations. Fifty-one direct local grants and twenty-three state-local grants have been awarded, and over 300 local arts agencies and 3,300 communities have participated in this program. The smallest community to date is Danbury, North Carolina, population 152. They received $4,000 federal dollars, $4,000 state dollars and matched the combined total with $10,000 new local dollars. This was accomplished through a grant from the Locals Program to the North Carolina Arts Council and the Stokes County Arts Council. The largest grantee to date is the New York City Department of Cultural Affairs, population 7+ million. They received $200,000 in federal dollars and matched it with $625,000 in new city dollars.

The Locals Program has worked with state and local arts agencies to assist in the creation of new resources, activities, and opportunities for artists, arts organizations and the general public. Examples include the following:

The Durham Arts Council in Durham, North Carolina, received a $150,000 grant and matched it with $4.3 million in new city money. The project involved renovating an old school building in downtown Durham, as well as providing arts and educational programming at the center and regranting funds to local arts organizations. This project was so successful that it led to a whole downtown revitalization effort.

The Sacramento Metropolitan Arts Commission in Sacramento, California, received a $200,000 grant and matched it with $400,000 in new city money. This grant included a variety of activities, the most successful of which was a public art project in which works of art were commissioned for neighborhood light rail stations as part of the city's transportation network. These art works were designed to reflect the unique character and cultural heritage of the neighborhood in which each station was located.

The Commission of Cultural Affairs for the City of Denver in Denver, Colorado, received a $150,000 grant and matched it with $300,000 in new city money. The purpose of the grant was to develop a comprehensive program and plan for the arts in the City of Denver. The result was the passage of a 1/10 of 1% sales tax to support the arts in a six county area including Denver. This tax was passed by a 75% majority at the polls. It is expected to generate $13 to $14 million in new money for the arts.

The Office of Arts and Humanities in Boston, Massachusetts, received a grant of $240,000 and matched it with $695,000 in new city money. The end result of this grant was the creation of a 40+ block arts district in midtown Boston. The major feature of this arts district is the zoning law which governs development in the district. Any developer must include a cultural facility as part of the project in the district or pay a fee into a city fund to be used for cultural activities within the district.

The Oregon Coast Council for the Arts in Newport, Oregon, received a grant of $180,000 and matched it with $367,000 in new city money. The project developed support and programs to serve a community of 8,300 residents. Activities have included after school children's theatre performances for children and parents, the operation and programming of the new Newport Performing Arts Center, the development of a program which provides a performing arts resource teacher working with county schools on staff and curriculum development.

A three-year grant of $200,000 was awarded to the Ohio Arts Council on behalf of a consortium of twelve local arts agencies. The impact of this grant has been described as "overwhelming," as fourteen local government units contributed more than $400,000 to local arts agencies over a three-year period. The benefit of this grant continues to be felt: in 1987, local governments contributed an additional $150,000 after the grant period ended.

The Alabama State Council on the Arts in Montgomery, Alabama, received a $13,300 Planning Grant to identify obstacles inhibiting arts growth in rural settings with no large population centers. The grant provided for the establishment of a multi-county regional program with the goal of determining ways to enhance awareness and appreciation of the arts in west central Alabama. The program concentrated on organizing cooperative efforts among the counties, providing technical assistance for regional arts development, and promoting regional identity in the arts through festivals and coproduced events. These efforts resulted in a strategic design for growth in the arts in west central Alabama.

The Alliance of New York State Arts Councils received awards of $30,000 in FY 1987, $17,800 in FY 1988, and $30,000 in FY 1989 through the Leadership Education and Services category. These grants were to support annual four-day leadership institutes for local arts agency administrators. Developed in conjunction with the Yale School of Organization and Management, New York University, and Columbia University, the institutes offered leadership training for experienced local arts agency personnel, primarily from the New England and Mid-Atlantic regions. The institutes were intended to develop advanced skills to meet the unique needs of local arts agency administrators who must act as agents of change and deal with community agendas. The institutes covered arts policy issues, individual and group behavior, and director/board/chair interaction (agency directors and their chairs were required to attend). To date, 56 leaders from 12 different states have participated.

Locals Program

Educational Involvements

The Locals Program has been actively involved in the area of arts education through a pilot program with the Arts in Education Program and through the Challenge III Program of the Endowment. The following are examples of the Locals Program's involvement in Arts Education:

Arts & Sciences Council — Amount: $1.0 million

Charlotte/Mecklenburg, N. C. — Through Challenge III

The Arts & Science Council will establish two endowments -- one to support its member institutions through operations, projects, and arts in education programs, and one to support individual area artists.

The arts education endowment's activities include: a teacher preparation program that emphasizes the importance of working with local artists and arts organizations; programs that engage artists and arts and cultural institutions in curriculum development and evaluation; programs that utilize arts agencies and professional artists in the achievement of a specific arts education curriculum designed by the North Carolina State Department of Instruction; programs that involve cultural institutions and individual artists in the development of tools that enhance the ability of public school professionals to meet arts education curriculum objectives; and programs that prepare professional artists and arts administrators to work with teachers and students in the public schools. Endowment funds will serve 4,315 teachers and 74,518 students in the 107 public schools of Mecklenburg County.

Greater Augusta Arts Council — Amount: $5,000

Augusta, Georgia — Pilot with AIE

This pilot grant is in support of the "A+" Program, a three-year pilot administered by the Council and based in the public school system. Its focus is to apply an expanded arts curriculum used by the arts magnet schools to regular elementary schools. The Council is responsible for coordinating selection of participating schools, securing broad professional participation in the "A+" Program; and maintaining the records of accomplishments. A full-time education director will be employed to oversee the project. The project is expected to serve the school children in Richmond, Columbia, and Aiken Counties.

Arts Assembly of Jacksonville, Inc. Amount: $15,000

Jacksonville, Florida Pilot with AIE

Locals Program

This pilot includes four components: a community education program, an advocacy program, an in-service training and curriculum development program, and an arts education access program. The community education program includes a variety of activities to increase community awareness of the need and value of a comprehensive arts education curriculum in grades K - 12. Activities include an arts education conference at the local level entitled, "The Arts as the Fifth Academic;" a public relations campaign to support the conference; a press kit with information and public statements; and a volunteer speakers bureau.

The advocacy program includes a broad-based information and education program for the establishment of additional financial and other support for a comprehensive arts education curriculum. This will include position papers, research, and information activities for superintendents, principals, teachers, parents, PTAs, and students. The in-service training and curriculum development program includes workshops created to respond directly to the "PRIME" initiative, a state-wide mandate to enhance programs in the middle grades (6 - 8). The final program is designed to increase access for teachers and PTAs to arts education programming resources in Jacksonville. The Assembly has surveyed the existing programming and is now in the process of publishing the information and exploring how to develop programs in discipline areas which are not currently available.

NATIONAL ENDOWMENT FOR THE ARTS
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BUDGET CONSIDERATIONS

ADVANCEMENT PROGRAM

If more funds were available to the Advancement Program, two activities would be undertaken:

- The number of organizations who participate in the program would be increased

- The grant size would be increased up to $75,000 per organization participating for the Phase II grant program. In the earlier years of the program (1981-65), an award of up to $75,000 was available for each of the 36 participants each year. Now an applicant may apply for up to $75,000, however, the average grant size has been $50,000.

CHALLENGE PROGRAM

If more funds were available to the Challenge Program:

- It would be focussed on funding for facilities. Current Programs state that this use of funds is not a priority, however it would be advantageous if more monies were available to make this a higher priority because the lack of adequate arts facilities is a concern to the field.

- Thought would be given to re-opening the Challenge II Program for the purpose of providing support to organizations who had never before received a Challenge II grant for the purpose of establishing or enhancing their endowments.

DANCE PROGRAM

If more funds were available to the Dance Program:

- Enhanced funding would be provided for the Dance on Tour initiative to provide at the national, support for a broader range of companies touring to a greater number of communities.

- Enhanced support of dance artists, companies, presentations, and projects. All present category allocations would be raised in order to:

  -- increase the number of multi-year fellowships for choreographers;

  -- enable companies to invest in repetory development and enrichment, extend rehearsal periods, and address other needs that are increasingly taking a back seat to economic necessity;

  -- encourage presenters to embark on substantive educational outreach programs and develop leadership with their communities for support of dance artistry and appreciation;

-- enhance support of media collaborations;

-- assist critical and exemplary projects that imaginatively address pressing professional, artistic and human needs facing the dance field today.

DESIGN ARTS PROGRAM

If more funds were available in the Design Arts Program, two activities would be undertaken:

- o Increase the number of Design Arts Advancement Project Grants for Organizations;
- o Increase Design Initiatives, specifically in the Public Realm category, to enable the Program to continue expansion of the very successful Mayors Institute for City Design.

EXPANSION ARTS PROGRAM

If more funds were available in the Expansion Arts Program, two activities would be undertaken:

- o Increase support to multicultural organizations;
- o Encourage greater activity in the area of arts education.

FOLK ARTS PROGRAM

If more funds were available in the Folk Arts Program, four activities would be undertaken:

- o Increase touring/presenting support for professional non-profit presenting organizations;
- o Increase the level of the National Heritage Fellowships form the current level of $5000 each to $10,000;
- o Provide additional support for folk arts media projects;
- o Increase support for Folk Arts Organizations category.

INTER-ARTS PROGRAM

If more funds were available in the Inter-Arts Program:

- o It would be used to increase support for all of the Inter-Arts Program categories, many of which have experienced significantly increased application leads in recent years.

LITERATURE PROGRAM

If more funds were available in the Literature Program:

- Additional Creative Writing Fellowships would be made;
- Increased grants would be made in the Audience Development category;
- Increased grants could be made in the Literary Publishing category, adding to the roster of grants which are not as organizationally developed as present grantees, but whom show particular promise.
- The Program might consider a technical assistance program for small presses and literary magazines; such a program would assist newer publishing organizations not presently funded by the Arts Endowment. The objective would be to work with publishing;
- The Program would also use increased funding to make information about its translation support more widely known and possibly undertake new translation initiatives.

MEDIA ARTS PROGRAM

If more funds were available in the Media Arts Program they would be earmarked for:

- The Twentieth Century Project, an educational initiative on the art of the 20th Century. The Program has a series on film and on music in preparation, and on theater and photography under review. Additional funding could support other series on the novel, on architecture, the visual arts, and on media, including radio.

MUSEUM PROGRAM

If more funds were available in the Museum Program, it would be used to:

- Increase funding for the Special Exhibitions category to enhance grant amounts.
- Through an initiative under the Utilization of Museum Resources Program, encourage museums to initiate indepth learning programs for grades K through 12 using museum collections, and to provide inservice training for teachers to familiarize them with museum resources and the specialized skills need in teaching an appreciation of the visual arts.
- Increase the average grant size under the Utilization of Museums category which encourages museums to make better use of their permanent collections.

MUSIC PROGRAM

If more funds were available to the Music Program, they would be used to:

- Increase support for chamber ensembles and presenter by allowing for larger grant amounts as well as funding for excellent organizations which support has not been available;

- Increase support for orchestras;

- Expand support for professional training institutions for students preparing for any music career that the institution offers, e. g., Music Education, the Business of Music, Music Therapy, Music Librarianship, Musicology, and Ethnomusicology, etc. The present program limits scholarships to students preparing for performing and composing careers;

- Increase support for composers to permit increased assistance through the Composers Fellowships, Centers and Services, and Composer-In-Residence categories;

- Increase Support for festivals to enable the Program to make more grants and to enhance grant amounts;

- Increase support for innovative special projects which contribute to the overall growth of the music field.

- Increase arts education activities in the following Ensembles Categories: Orchestras, Choruses, and Chamber Music (including "Early" and "New") Ensembles to support innovative/exemplary applications dealing specifically with issue of arts education. These "one-time-only" grants should offer results that can serve as national models.

OPERA-MUSICAL THEATER

If more funds were available in the Opera-Musical Theater Program, they would be used to:

- Increase funding under the Professional Companies category to enable the Program to increase grant amounts and add new applicants to the funding roster;

- Increase funding for Regional Touring category to enable more underserved and new audiences to be reached;

- Fund more applications in the New American Works Category at higher funding levels;

- Enable the Program to extend site visits to New American Works and Producing Apprentices applicants. (Apart form grants in this category, the Opera-Musical Theater On-Site visit program receives its funds under the Program's Services to the Art.)

THEATER PROGRAM

If more funds were available in the Theater Program, they would be used to:

- Increase funding for the Solo Performance Theater Artist category

- Create a new initiative under the Artistic Advancement category under which collectives would apply for support to meet specific needs that have been outlined through discussion with companies already operating within this structure. The most pressing of these needs have to do with opportunities for training, research, and renewal; increased visibility and attention; more favorable working conditions, including higher pay and health benefits; observerships and collaborations among ensembles; and multi-year funding. In essence, the needs of ensembles are the same, but the mechanism to address them is to be changed from the current category structure. The Program sees this category as a form of institutional support within the very specific framework of how these particular companies operate;

- Initiate an additional sub-category under Support to Individuals which would be a fellowship grant in the Theatre Program;

- Convene the Professional Companies panel more often, or have a series of pre-screening meetings to alleviate the need for such lengthy meetings. (This panel now meets for six days straight, often working 12 hour days.)

- Expand the site visit program for the categories of Professional Companies and Solo Performance Theater Artists to meet the needs of the growing applicant pool;

- Add additional staff positions, a Program Specialist and a Program Assistant, and increase computer capabilities to fully support all ongoing and proposed categories of the Theater Program.

VISUAL ARTS PROGRAM

If more funds were available in the Visual Arts Program, they would be used to:

- Provide additional funds for the Visual Artists Fellowship category, in both the national and regional programs:

- Provide additional funds for th three categories open to organizations -- Visual Artists Organizations, Visual Artists Forums, and Art in Public Places;

- Provide additional funds to support new initiatives that address the needs of the visual arts field, such as expanded international exchange opportunities for visual artists and increased attention to their basic professional needs such as health insurance and low-cost live/work space.

INTERNATIONAL PROGRAM

If more funds were available in the International Program:

- They would be expended on the expansion of the Fund for U.S. Artists at International Festivals and Exhibitions.

STATES PROGRAM

If more funds were available in the States Program:

- Dance on Tour would be a priority for increased funding;
- Increased support would be given to the regional organizations for the enhancement of their planning, programming, and administrative structures;
- Continuation and expansion of the rural arts initiative, expanding it to include multi-cultural special projects. In addition, provide support to regional organizations could receive assistance to work together as a national network to address multi-cultural and/or rural needs.

LOCALS PROGRAM

If more funds were available to the Locals Program, two areas would be considered:

- The Local Government Incentive Category would receive increased funding;
- A major new initiative would be proposed which would expand the current Local Arts Agency Development Category and, would include a technical assistance package, a skills training package, and a salary assistance package.

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IMPACT OF FY 1990 APPROPRIATIONS LANGUAGE

## IMPACT OF FY 1990 APPROPRIATIONS LANGUAGE

As a result to date of the amendment contained in the Endowment's FY 90 Appropriations Act, two individuals have declined to serve on application review panels and several panels have forwarded statements to the Chairman or passed resolutions expressing their concerns. In addition, two grantees have refused grants and a third has initiated litigation testing the constitutionality of the amendment.

With respect to the amendment, panels have reacted by discussing their concerns regarding the difficulty of implementing the language and, in some cases, making formal statements assuring that their recommendations will be made on the basis of quality and merit.

Mr. YATES. Is there anything else you want to tell us about dance?

DANCE PRESERVATION AND DOCUMENTATION

Ms. KRIEGSMAN. Just to say that I think one of the most interesting things that is happening right now—and I think I mentioned this to you last year, but it is beginning to build—is an interest in dance preservation and documentation. The question is: as we come towards the beginning of the 21st century, what will we be able to transmit of our core American dance heritage into the future?

Mr. YATES. Do you mean like Martha Graham's—

Ms. KRIEGSMAN. Yes, and dances of all kinds.

Mr. YATES. And Ruth Page?

Ms. KRIEGSMAN. Yes, exactly. We're beginning to look at that very hard. We're looking at all aspects of that now.

Mr. YATES. Aren't those on record now?

Ms. KRIEGSMAN. Some are, and some aren't. The question of access to it, and the permanence of those recordings, and the quality of those recordings we're very concerned with.

EDUCATION OPPORTUNITIES FOR DANCE

Mr. YATES. What are you doing about education opportunities for dance? anything?

Mr. KRIEGSMAN. We don't have a formal——

Mr. YATES. In terms of either children or ingenues? Those who are trying to break into the theater. I'm told you have to do this by going into a dance company and that there is no other way to do it. Is that correct?

Ms. KRIEGSMAN. Well, there are many, many training institutions across the country. The dance program doesn't support dance training, mostly because it would be an enormously expensive undertaking for us. There is so much of it going on of all kinds. However, we have and are right now supporting a model program through the Feld Ballets, New Ballet School in New York, which auditions children from all of the New York City public schools and then brings them to the New Ballet School for professional training. They are now working with one of the major school districts in New York to hammer out a program where the children will actually take their ballet training in the afternoon or in the morning and then go to school.

Mr. YATES. Where else in the country are you doing that?

Ms. KRIEGSMAN. That is the only one that has actually come in to us so far. The reason that we're supporting it is because it is actually quite a unique program. There is nothing quite like that in any other place.

Mr. YATES. Why don't you try to stimulate it in other places?

Ms. KRIEGSMAN. Well, it would be wonderful to try to do that. We'd like to. We do support other training through the Expansion Arts Program.

Mr. YATES. I made reference a few moments ago to Leonard Bernstein and his explanations about how music was created. Do you do anything like that for dance?

Ms. KRIEGSMAN. The companies do it, and the presenters do it across the country when dance is being performed. There are a lot of lecture demonstrations and other programs of that kind that are going on for live audiences. The Joyce Theater in New York has school performances that every artist that performs there is required to give, in which the work is explained, and the children are introduced to dance. The same is true at City Center and at most of the major theaters. Either the companies and/or the presenters are heavily involved in that right now.

Mr. YATES. Okay. All right. Thank you very much.

Ms. KRIEGSMAN. Thank you.

Mr. YATES. Let's take music now.

PRESENTATION OF VIDEO

Mr. FROHNMAYER. While Ms. Handy is coming to the table, I would tell you, Mr. Chairman, that we have a video of the American Masters' show on Lillian Gish, The Actor's Life For Me, which was presented on WNET in New York.

Mr. YATES. It has been a long life, too.

Mr. FROHNMAYER. Yes, indeed, it has. This is one of the programs that the Endowment helps support. We thought maybe you would like to have a video of it.

Mr. YATES. You don't have to give it——

Mr. FROHNMAYER. We'll get it to you.

Mr. YATES. Thank you.

MUSIC PROGRAM

Mrs. Handy, tell us about the state of the symphonies today. Are you only symphonies, or do you—

Mr. FROHNMAYER. Oh, no.

Mr. YATES. Okay. What do you include? Do you include jazz as well?

Mrs. HANDY. Oh, of course.

Mr. YATES. Good for you. Why aren't you related to W.C.?

Mrs. HANDY. Well, my father was W.T.

Mr. YATES. Oh, I see.

Mrs. HANDY. William T.

Mr. YATES. I see. [Laughter.]

The famous one—I don't know how famous your father was, and I don't want to be insulting possibly—but W.C., of course, was outstanding.

Mrs. HANDY. Actually, my name is Mrs. Miller, but I hold on to Handy.

Mr. YATES. I see.

Mrs. HANDY. That tells you what I think of W.C. Handy.

Mr. YATES. Okay. Tell us about the state of the symphony.

Mrs. HANDY. The state of symphonies today is greatly improved over the last time we were here. There are fewer orchestras living on the brink today. Those that were once in trouble have survived. I'd say they are in pretty good condition.

Mr. YATES. What about chamber music?

Mrs. HANDY. Chamber music is steadily growing, putting a lot more emphasis on management. The service organization, Chamber

Music America, has become very, very significant to the field in collecting data and securing additional private support. The organization is only 12 years old, but they are doing tremendous things to improve the quality of life for chamber musicians. The applications in that area are steadily improving qualitywise.

Mr. YATES. What about jazz?

Mrs. HANDY. Jazz is doing beautifully.

Mr. YATES. Well, everything seems to be doing well.

Mrs. HANDY. Everything is doing fine.

IMPACT OF NO NEA ON MUSIC

Mr. YATES. Okay. Now, what would happen if Mr. Rohrabacher were to win in his drive and NEA were to perish? What would happen to symphonies? chamber music? jazz? the other music?

Mrs. HANDY. It would be a bad state of affairs.

Mr. YATES. Tell me why.

Mrs. HANDY. I think we'd revert to where we were in 1965 but probably still worse off than that because the economy has changed so. We'd be back to a great deal of localism in terms of musical art in this country. We would certainly not be able to reach the many areas that we do today.

Mr. YATES. The loss of Government sponsorship would be reflected in losses of private support as well?

Mrs. HANDY. I certainly think so. Throughout the music program we have evidence of public and private partnerships making a significant difference. You spoke of the rule—what happened with the orchestra touring program. Southwestern Bell and the National Endowment for the Arts took two orchestras, and got them into areas that would never be exposed to that quality of orchestra making. They were all the areas that were too expensive to go to prior to that.

Mr. YATES. So they would be forced to require them to obtain their arts experience through television?

Mrs. HANDY. That's right.

Mr YATES. And we know that the private networks don't show these programs, do they? The public television is the only one that does that.

Mrs. HANDY. Only to a limited extent.

Mr. YATES. That's right. I think the only art program I've seen recently has been on CBS Sunday Morning.

Mrs. HANDY. Yes.

Mr. YATES. And they had Horowitz in Moscow, I think. That was an unusual program.

Mrs. HANDY. There was an unusual one on recently—Jazz Piano and the Julliard String Quartet about three Sundays ago.

Mr. YATES. I saw that. It was very good.

Mrs. HANDY. That's the Endowment's input through a music Challenge grant.

Mr. YATES. I'm not sure I understood that. When I heard that, I'm not sure I understood it well. Did you?

Mrs. HANDY. It probably would require additional hearings. I thought the intent was good anyway.

Mr. YATES. Okay. All right. Thanks, Mrs. Handy. Did you want to tell me something else?

Mrs. HANDY. No, unless you would like to know some more.

FY 1991 MUSIC BUDGET

Mr. YATES. Well, I would. I would like to know—apparently, from what you say, you don't need any more money.

Mrs. HANDY. Oh, yes, we could definitely use more money. I might point out that symphony orchestras, despite the increase in costs, are receiving less today than they were in 1981.

Mr. YATES. Why is that?

Mrs. HANDY. They are making the best of it. In addition, the quality of orchestras has so improved. Many additional orchestras are coming in for consideration; and they are competitive. Last year we funded 17 additional new orchestras while still supporting our national treasures. It is in that respect that we certainly could use more money. Our festivals are steadily increasing in terms of the disbursement of festival activity. That warrants additional support. Professional training applications are no longer only from conservatories and large university schools of music. Strong music programs throughout the country are now coming to the Endowment for support. We wish we were able to support them in a stronger manner than we are now.

Mr. YATES. What about children's activities?

Mrs. HANDY. I was listening very carefully earlier. Of our 178 orchestra grants, I would estimate that roughly 125 of them all involve exactly the kind of activity that you referred to—educational activities for elementary and secondary schools.

Mr. YATES. So they all do that?

Mrs. HANDY. They all do that.

Mr. YATES. That's good. All right. Thank you very much.

Mrs. HANDY. Thank you.

Mr. FROHNMAYER. Mr. Chairman, I would just add that I was in Las Vegas recently, not to gamble, but to look at the arts community there, which is really quite vital.

Mr. YATES. Let me just interrupt for a minute. Would you amplify for the record with examples how that works, the interplay between the children and the orchestras?

Mrs. HANDY. I'd be glad to.

Mr. YATES. So that when this record is complete, I will be able to show Mr. Rohrabacher and Senator Helms that there are other things that you are doing in music than they think the NEA is doing.

Mrs. HANDY. I will be glad to.

Mr. YATES. Okay.

[The information follows:]

MUSIC PROGRAM

EDUCATIONAL INVOLVEMENTS

The Music Program is extensively involved in educational programming. A review of the FY 89 grants (in all categories) shows extensive use of Endowment funds to support "youth concerts," "in-school concerts," "student outreach concerts," and "concerts designed for students."

Of the PRESENTERS grants, several included activity in the above mentioned areas:

| | |
|---|---|
| Chamber Music Chicago/Chicago, IL | $7,000 |
| Chamber Music Society of Central Kentucky/Lexington, KY | $3,500 |
| Grand Canyon Chamber Music Festival, Inc./Grand Canyon, AZ | $6,000 |
| Res Musica Baltimore, Inc./Baltimore, MD | $9,000 |
| Santa Fe Chamber Music Festival, Ltd./Santa Fe, NM | $23,500 |
| Sarah Johnson and Friends/Charleston, SC | $3,500 |
| Syracuse Society for New Music, Inc./Syracuse, NY | $10,600 |
| Urban Philharmonic Society, Inc./Washington, DC | $3,000 |
| Central Pennsylvania Friends of Jazz, Inc./ Harrisburg, PA | $12,000 |
| Charlin Jazz Society, Inc./Washington, DC | $6,250 |
| Jazzmobile, Inc./New York, NY | $58,400 |

Of ENSEMBLES grants (not including Orchestras):

| | |
|---|---|
| Creative Opportunity Orchestra/Austin, TX | $10,000 |
| Phoenix Art Museum (Viva Jazz Ensemble)/Scottsdale, AZ | $15,000 |
| Music of the Baroque Concert Series, Inc./Chicago, IL | $50,000 |
| Choral Arts Society of Philadelphia/Philadelphia, PA | $18,000 |
| Los Angeles Master Choral Association/Los Angeles, CA | $11,500 |

Symphony orchestras engage in the most extensive activity in the area of educational outreach. Of the 179 grants, 78 (44%) support educational activities. Following are examples of such activity:-

The Rhode Island Philharmonic Orchestra received a grant of $15,000 from the Endowment to support the Educational Program (grades 4-12) and employment of additional development personnel. The Educational Program reaches students in Rhode Island and Massachusetts communities and includes pre-concert material, notes for teachers and videotape, chamber orchestra concerts for high schools, and in-school ensembles for elementary and junior high schools.

The North Carolina Symphony received a grant of $110,000 from the Endowment to support orchestra educational concerts and the performance of new American music. The orchestra will perform 75 full symphony education concerts in 1989-90 for over 16,000 students. These education concerts are performed by the orchestra statewide, to include the lowest per-capita income counties and counties which seldom have concerts. Also, the North Carolina Symphony will continue its commitment to new American music by performing the works of living American composers in communities throughout the state.

The Arts Endowment supported the Boise Philharmonic of Idaho with an $8,000 grant. Over 300,000 people had access to symphonic music by the Philharmonic's radio broadcasts; for only one dollar a session, 500 high school students were given the chance to hear the orchestra in rehearsal; and 10,000 Treasure Valley students heard "live" symphonic concerts as part of the Young People's Concert series supported by the Arts Endowment.

The Arts Endowment supported the Anchorage Symphony Orchestra with a $5,000 grant for the orchestra's 1989-90 season activities. These activities included engagement of a music director, musicians, and guest artists; touring of the full orchestra and small ensembles; and community outreach programs. The latter will educate through youth concerts, docent programs, and pre-concert lectures. The outreach will also include a tour through southcentral Alaska.

In FY 89, the Ann Arbor Symphony Orchestra (Michigan) received its first grant in the amount of $3,000 to support an educational program focused on the development and performance of Paul Hindemith's Building a City, featuring the winner of the annual youth soloist competition. This opera score was distributed to area teachers prior to workshops, discussing how each leader and participating group would develop a libretto for the score. Ensembles visited each site twice to rehearse the work. The performance occurred on a children's concert in February 1990.

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Music education is at the very center of any discussion of the health of the music field. With the absence of educational preparation and sufficient exposure to quality music, there is reason for concern about future audiences. Our nation's schools (elementary and secondary) and institutions of higher learning must provide musical exposure, knowledge, and literacy -- vitally important for both practical and philosophical reasons.

Mr. FROHNMAYER. Mr. Chairman, the simple point on Las Vegas is that I did hear them play. They did really quite a fine program premiering a new Russian work by a contemporary Russian composer and Mahler's Fifth on the same program. The maestro said to me that it is almost not worth their time to apply, to take the tremendous amount of effort that it takes to apply to the Arts Endowment for the amount of grant money we are able to give them—the $5,000 or $7,000 that they get. That is a problem with orchestras that have really emerged into quality institutions in the last few years.

Mr. YATES. Well, John, I'm going to quit now. We'll come back at 1:30. I understand you have an appointment. Let's come back at 1:30.

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AFTERNOON SESSION

Mr. YATES. Let's call the hearing to order.

DESIGN ARTS PROGRAM

Let's call Mr. McAusland who has to take a plane somewhere. Mr. McAusland, tell us about the Design Arts Program. Your Chairman is hovering with you in spirit, you know, if not here physically, so be careful. [Laughter.]

Mr. MCAUSLAND. Thank you, sir.

Mr. YATES. What are you doing to promote good design in this country? anything? [Laughter.]

Mr. MCAUSLAND. I can start by telling you what we're doing for stone masons, brick masons, and carpenters. [Laughter.] We are funding historic Windsor in Windsor, Vermont, which is retraining craftsmen in the art's craftsmanship for the restoration of historic buildings. Also, we have Project Restore in New York City, which is retraining craftsmen to do the same work in historic structures.

I've been here a year, and I am impressed by all of the rigor and the quality that goes on in the Endowment. I've come from the private sector——

Mr. YATES. What did you do in the private sector?

Mr. MCAUSLAND. I was president of a publishing company in New York City. My specialties were environmental design, industrial design, and graphic design. We've made enormous progress this year in accomplishing one of our main aims. That is to begin to educate the patrons of design, those that make the decisions about design, in the Federal realm, the public realm, and in the corporate realm.

MAJOR INITIATIVES

Just a few items—through our Triad Project we have been able to help introduce design into the curricula of the Harvard Business School for the first time in history. We are currently working on a grant with the Kellogg School of Management at Northwestern to do the very same thing. A similar Endowment-funded program is going on at the graduate School of Business at Stanford University.

Furthermore, a grant for $40,000 to the Corporate Design Foundation a year ago has now generated $280,000 from IBM Corpora-

tion to introduce design into the curricula of 21 top U.S. business schools. The notion behind this may or may not be obvious. It is to raise the level of awareness about design in American corporations and to improve the design of American products.

Oddly enough, since I've come to Washington, I've had the chance to work with the Commerce Department in partnership, and we hosted the first Design Roundtable in concert with the Commerce Department in order to bring them up to speed on the importance of design in the development of products. We will continue that on a regional basis around the country.

Finally, through our efforts in industrial design, which are really proactive, I am a member of two Inter-Agency groups. One is led by the National Science Foundation on design and manufacturing. The other is led by the Commerce Department, and is about advanced manufacturing. In both cases, these hosting organizations believe that quality of design is a lynch pin between research and development and improving our competitive position.

It is gratifying to find other agencies in the Federal Government calling on the Endowment. They don't have to do that. They are calling on the Design Arts Program at the Endowment knowing that the arts actually play a part in industry.

In the public realm, our Mayors Institute for City Design which was run twice a year, has now expanded dramatically to regional additions. I'm leaving this afternoon to open the first Mayors Institute in the south, in New Orleans. We have a regional Institute in the upper Midwest—in Minnesota. We will have one in New England, in Berkeley, and in the Southwest. To date, we have had 77 mayors come through the Institute, almost equally divided from both sides of the Mississippi River and have given them a crash course in urban design. This has had an enormous impact when they have returned to their individual cities.

We have been able to even replicate this on more economical and smaller bases in collaboration with local arts groups who are being asked to build buildings in the public realm. We have recognized in the Design Arts Program that we have neglected rural areas in the United States.

Mr. YATES. Rural?

Mr. MCAUSLAND. Rural areas. To that end, we have developed a new grant category to invite grants for rural areas and small communities. We found that these people could not play on the level playing field with other grant applications because they came from smaller towns that wanted a very simple design problem solved. It might be a waterfront. It might be a town square. It might be the rehabilitation of a firehouse. Now we have created an area in which they will have a fair panel and fair competition.

We have also begun an initiative, which is called "Your Town," which is patterned after a grant we made to the North Carolina Arts Council several years ago called "Pride in Place." The "Pride in Place" grant actually applied to North and South Carolina and Tennessee. The notion there was to provide design technical assistance for smaller communities in those States. On the basis of the success of the Pride in Place, and also some of the failures, we learned that we weren't right 100 percent of the time by any

means. we think we can develop another initiative that will respond to the needs of smaller communities around the country.

We have one other major initiative area, and that is called our Federal Design Improvement Program, which until recently only included in the Presidential Design Awards. This was a competition to raise the level of awareness and provide recognition for Federal designers. We have since embarked on several other avenues. One will be a major exhibition at the National Building Museum on 25 years of Federal design. We are working with HUD—they came to us by the way—to improve the design of Native American housing. We found——

Mr. YATES. The design of Native American housing? You don't mean the hogan?

Mr. MCAUSLAND. Not the hogan, but the houses that are funded by HUD and built on the reservations—new houses, new buildings. HUD does not have design expertise in Washington, nor does it have expertise in the field offices.

Mr. YATES. It doesn't have very much expertise in anything. [Laughter.]

Mr. MCAUSLAND. We're doing what we can do, sir. This shows a lot of promise.

[Applause as Mr. Frohnmayer reenters the hearing.]

Mr. FROHNMAYER. Thanks. I interrupted you.

Mr. MCAUSLAND. That's quite all right.

Mr. YATES. He just finished anyway. [Laughter.]

Mr. YATES. He just talked about bringing expertise into the realm of HUD. I think on that note—I think it was a good presentation. Thank you, sir.

Mr. MCAUSLAND. Thank you.

Mr. YATES. Thank you very much.

### COMMENTS ON CNN APPEARANCE

We watched your program, John. We didn't watch it all. We watched part of it. We watched the most important part that had Cher on it. No, not Cher, Sonny Bono. I always associate the two of them.

Mr. FROHNMAYER. Well, if you can't tell the difference between those two, Mr. Chairman——

[Laughter.]

Mr. YATES. I didn't think he did too badly for our side, if I can speak and include you in for a moment. I thought you did well in responding and in beating off Reverend Wildmon.

We've just started the hearing. Let's see, we've had dance. We've had theater. We've had design. We haven't had Bess—come on, Bess. Come up here. Folk arts. I wish Reverend Wildmon were here for this.

### FOLK ARTS PROGRAM

Have you been accused of doing anything? I don't mean you, personally. [Laughter.]

Mr. YATES. Have any of your activities with NEA subjected NEA or you to a charge of pornographic materials?

Ms. HAWES. Not so far.

Mr. YATES. Not so far. Of course, you've only been there how long?

Ms. HAWES. Almost 14 years.

Mr. YATES. Fourteen years?

Ms. HAWES. Yes.

Mr. YATES. Tell us about folk art. Do your people in North Carolina—they come into the folk art program, don't they?

Ms. HAWES. They certainly do.

Mr. YATES. Do they think that you're wasting your money? That NEA is wasting its money in the arts and crafts in North Carolina?

Ms. HAWES. Actually, North Carolina is, I think, one of our great success stories. I keep hoping someday I'll run into Senator Helms and tell him about it.

Mr. YATES. Well, tell it to him now.

Ms. HAWES. We have a marvelous State program there that we no longer fund with direct support because they are putting in all of their own money to keep it going themselves. They have started setting up programs in different sections of the State, including a very fine program in the coastal area where they have quite recently discovered that some of the old menhaden fishermen from that area are still singing the old shanties, and they've done some recording of that. In fact, we may be able to bring some of those gentlemen to the next National Council meeting since we're going to be down in North Carolina. My brother collected those menhaden shanties about 40 years ago in that same area and was delighted, of course, to hear that they are still being sung there.

We also have been able to help in the development of a remarkable area in North Carolina where the potters moved in hundreds of years ago from Staffordshire, England, coming over in the 1700s and 1800s. They settled in a particular area where there was good clay soil in central North Carolina, and they are still producing extraordinary stoneware pottery. There are now approximately 42 little independent potteries in that area, going great guns. We didn't have to fund them directly, but we have helped with a museum that they wanted developed to show their history and their many activities in the State.

We have had seven North Carolina folk artists who have received National Heritage Fellowships. That is quite an honor.

Mr. YATES. That is pretty good. Tell us about activities in some of the other States.

Ms. HAWES. Well, Folk Arts runs as fast as we can because we do such an extraordinary variety of things in all kinds of shapes and sizes. I was just noticing that we, for example, are funding a little teenage fiddle workshop in the town of Bethel, Missouri, which has a population, I believe, of 130 normally. It grows considerably during the teenage fiddle workshop. We are doing that on the one hand and, at the same time, we are funding, in conjunction with Carnegie Hall, a major series of concerts in Carnegie Hall in honor of their 100th anniversary. They are doing concerts in every field of classical music, but they are also doing 12 major folk music concerts.

IMPACT OF FY 1991 BUDGET ON FOLK ARTS

Mr. YATES. What should you be doing that you're not doing?

Ms. HAWES. Because of the consistent pressure of the flat budget, although we have done every single thing we can think of to develop outside funding through State programs, through all kinds of techniques of bringing in outside money, we have, in my view, become far too conservative in our funding program. The thing that disturbs me—and I have been saying this for some years now—about the folk arts program is that we are not taking the risks that we used to take five, six, or even seven years ago. We are funding the things that we know for sure are going to work and work well. Of course, we should do that, but we should also try the new, the exploratory, the things that we haven't tried before. Under the pressure of not enough money, frankly, that the whole Endowment has been under, the exploratory things are the ones that tend to fall by the wayside.

REDUCTION OF FEDERAL SPONSORSHIP OF FOLK ARTS

Mr. Chairman, in some of your earlier questions, when you were discussing what might happen if there weren't any Endowment, if there weren't any Federal presence, I would like to comment that I think it would fall with particular severity on a field like folk arts.

Mr. YATES. In what way?

Ms. HAWES. It's the field that classically represents the old saying that a prophet is without honor in his own country. To the practitioners of a traditional art, folk artists are the people who live around them. Folk art is just what you do. It is just every day. It doesn't seem to require any attention. It just will go along the way it always has. We know that not to be true. It does need some outside help. The way you get the outside help in, we have found, is most effectively through small amounts of Federal attention.

Mr. YATES. Can it be argued on the other side that the Arts Endowment having been in existence for 25 years, and having stimulated a resurgence, a renaissance of the arts in this country, means that you no longer need it? That you have the impetus as a result of what the Arts Endowment has done? The catastrophe that you fear will happen if there is no arts funding will not take place, but your private benefactors will take it up, or the States will take it up. Do you see this happening as a possibility?

Ms. HAWES. I can't speak for the other fields. I think it would be very unlikely in the area of folk arts. I can tell you that on the average, a good 35 percent of our applications come from institutions and art forms and places we have never heard from before. We are not even beginning to reach our total constituency.

I can also comment that in the last two years—Dan Sheehy just figured this out for me a few minutes ago—we have funded 51 different ethnic and tribal groups in the country. We're working as fast as we can to expand this even further. I think we have only scratched the surface. I do think that some of the State programs will survive. That is one of the reasons we set them up because, Mr. Chairman, I, unlike Ana Steele, am one of those old enough to remember what happened when the WPA---Work Projects Administration—went out. [Laughter.]

Ms. HAWES. That was the other big investment that the Federal Government has made in the world of the arts and it disappeared in approximately two weeks. We are still finding traces of it in files that are stuck in somebody's garage or in their attic or cellar somewhere. Of course, that was because of our entrance into World War II. That is when it happened. An awful lot stopped at that time that did not start again later—the photography projects, the theater, the wonderful Federal theater, the murals in the post offices—

Mr. YATES. The visual arts exhibit that was in Europe that I spoke about earlier was a WPA project.

Ms. HAWES. Yes.

Mr. FROHNMAYER. Timberline Lodge in Oregon is a WPA project.

Mr. YATES. They did some very good work. Well, thank you, Bess. Appreciate it. Would you amplify—you and Mr. McAusland—for the record just what NEA has done? I want a full description of what you're doing so that those who read the record may be persuaded that perhaps the other side is not correct when it says that all that NEA does is pornographic or it doesn't do anything.

[The information follows:]

Folk Arts

Program Accomplishments

Folk Arts Organizations

-- A fiscal 1988 grant of $14,600 awarded to the McKissick Museum in Columbia, SC, through the University of South Carolina, supported a conference on the ancient historical tradition of Afro-American coiled basketry. It also dealt with the damaging ecological and economic impact on that important basketry tradition caused by rapid development of the South Carolina coastal region where natural plants essential to the basket makers grow. Basket makers and botanists; planners from the state, the county and the city of Charleston; developers and builders; condominium residents and managers; and agricultural scientists and cultural historians were participants. The conference, widely covered by the Southern press, drew considerable public attention to bear on the artistic tradition and its artists, and on the increasing encroachment of development on grasslands. A number of remedial actions resulted from the conference. They include attempts at experimental cultivation of the grasses, surveys of public land for existing stands of the plants, and informal beach access arrangements for grass harvesters proposed by individual condominium managers. The basket makers themselves also began developing informal programs through which future problems may be addressed. One of the first, was the creation of a slide archive illustrating notable examples of the art form, to be made available to the basket-making community and students of the art. The proceedings of the conference were published and it is seen as a model for developing approaches for dealing with other, similar situations throughout the country.

-- A 1985 grant of $22,500 to the Ethnic Folk Arts Center in New York initiated "Irish Traditions in Focus," a multi-phase project including film, workshops and an evening concert exploring an extraordinary contemporary development: a major increase in the participation of women in the performance of Irish instrumental music in the United States. The grant

produced not only a conference and program of films and workshops, but also two seminal musical events. The first was a major concert, "Cherish the Ladies," in which traditional Irish instrumental music was played by young women in fiddle, tin whistle, piano, accordion and flute. The second concert, entitled "Fathers and Daughters," featured eight father-daughter pairs of traditional Irish musicians. Shanachie Records produced a long-playing album of the music of the latter concert. It was included in the selected list of American Folk Music and Folklore Recordings for the year. This publication of the American Folklife Center at the Library of Congress is nationally distributed to libraries and educational institutions as well as to the general public.

-- The State Foundation of Culture and the Arts in Honolulu, HI, received a $40,000 grant in fiscal 1986 to document and present paniolo (cowboy) artistic traditions. Research conducted in the ranching districts of Hawaii, Kauai, Maui, and Molokai, resulted in a major exhibit of Hawaiian cowboy saddlery, leather and straw braiding, wood carving and musical instrument contruction at the Honolulu Academy of Fine Arts. It was the first presentation of indigenous Hawaiian art to be housed at that distinguished facility. The exhibit was enthusiastically received and later toured to each of the participating out-islands. Arrangements were then made for a West Coast tour which took the exhibit to various sites in California and to the Cowboy Poetry Gathering in Elko, NV. As a result of the exhibition, a two-record album of traditional Hawaiian cowboy songs was produced and two of the participating musicians were nominated for National Heritage Fellowships.

-- A grant for $11,000, awarded to the Colorado Council on the Arts and Humanities in fiscal 1983, supported the production of thirteen, five-minute radio programs celebrating the talents of traditional musicians, singers, and storytellers from throughout the state. To expand the listening audience, 500 90-minute tape cassettes containing the entire series were also produced and made available to the public at modest cost. Sold out quickly, they went into a highly successful production. The radio series, titled "Do Not Pass Me By: A Celebration of Colorado Folklife," was designed for use during National Public Radio's popular "Morning Edition" syndicated to affiliate stations across the country. The entire series was broadcast by 42 NPR stations in Wyoming and Colorado, some of them broadcasting it again in the following year. The project's success led to the development of a pilot, five-minute video documentary for broadcast by ABC-TV's Arts and Entertainment network as "filler" material to air between their 60- and 90-minute programs. The pilot featured one of the folk artists presented in the radio series. A grant of $17,000 awarded to the Colorado Council two years later, assisted in the production of the pilot which was subsequently used to solicit funds from private foundations and business corporations for the entire 13-week series.

-- The Institute of the American West in Sun Valley, ID, received a 1984 grant to cover the cost of developing and organizing a Cowboy Poetry Gathering in Elko, NV. The following year, the Program awarded a $14,800 grant to help bring more than 100 ranch poets and cowboy reciters from New Mexico, Arizona, Colorado, Idaho, Montana, Utah, North Dakota, Wyoming, Oregon and Texas to the first Gathering. The event was conceived, developed and directed by an ad hoc consortium of folk arts coordinators from these states. Media coverage was impressive and included lengthy articles in such national publications as Newsweek, People, Time and The Wall Street Journal. In addition, some of the poets appeared on the Tonight Show and on other national television and radio programs. The Gathering also led to the publication of several books including Cowboy Poetry from Utah -- An Anthology, published by the Utah Folklife Center and Cowboy Poems, published by Peregrine Smith which was nationally advertised. The second Gathering in February 1986, was supported by a Folk Arts Program grant of $22,000 -- less than half of the Federal funds required to initiate the first annual event.

-- A fiscal 1984 grant of $43,000 to the Georgia Folklife Society in Atlanta, GA, supported production of a three-day "National Down Home Blues Festival" for the regional area, featuring 25 exemplary traditional bluesmen selected by six advisors from the region, all nationally-known scholars of the blues music. The advisors also researched materials and provided supervision needed for production of a series of five, long-playing disc recordings from the live performances and an hour-long video prepared for national television. The grant matched almost 2-to-1 by donated services and earned income (a common combination for folk arts enterprises), also demonstrated an economical use of Federal funds in support of arts activities benefitting the field.

National Heritage Fellowships

-- Michael Flatley, a recipient of a Fiscal 1988 National Heritage Fellowship of $5,000, is a champion step dancer in the Irish tradition from Chicago, IL. Mr. Flatley's astonishing career includes his winning 168 first place championships in the highly competitive world of Irish dance in 36 countries and 46 states, without suffering a defeat. At the age of 17, he was the first American to win the title of All-World Dancing Champion at the annual competition in Dublin as well as the first non-European to gain this title. Mr. Flatley is multi-talented, an accomplish Irish flutist, he won the All-Ireland Concert Flute Championship for three consecutive years, 1974-76. And following his Fellowship Award, Flatley earned a place in the 1989 Guiness Book of Records as the world's fastest tap dancer.

-- In fiscal 1987, a $5,000 National Heritage Fellowship was awarded to Revered C. J. Johnson of Atlanta, GA, for his notable achievements in the art of unaccompanied spiritual and hymn singing. Reverend Johnson's performance at the award ceremony in Washington was so compelling that he was immediately invited to participate in a Smithsonian Institution sponsored conference on the development of black religious song where again he deeply impressed a large audience. In the following year, Dr. Johnson was asked by Saint Augustine's College in Raleigh, NC, to undertake a tour of ten Southern communities where there are historically black colleges and universities in which he will conduct old-time song services and rehearse the college choirs in the intricacies of the old-time singing style. This project has been partly funded by the Folk Arts Program. The National Geographic Society recently confirmed plans to do a film on Revered Johnson's work, following him both on tour and during his regular work as a singer and song leader in his community of Atlanta.

-- A National Heritage Fellowship award in 1985 went to Henry Townsend, a senior blues pianist and singer from St. Louis, MO. He was widely publicized by the news media who wrote of his art in both local and national publications. He was subsequently selected as a master teacher in the innovative Missouri Apprenticeship Program. His picture and story on his life's work was featured in the Missouri State Council on the Arts' publication, The Masters. His performance bookings increased greatly following the award presentation. He performed in Europe as well as in numerous American cities and was featured on television and radio programs. Most frequently, the performance requests came from his own home state of Missouri, where his elegant and moving piano style first took form.

-- A 1987 National Heritage Fellowship honored Louis Bashell of Milwaukee, WI, a Slovenian-American button accordion player who has led his own small orchestra in playing for local dances throughout the Upper Midwest for the last half century. Mr. Bashell's compositions have become standards in polka band repertoires. Though he preserves carefully the special qualities of Slovenian musical style in his composition and playing, his music is widely popular among polka dancers from many ethnic backgrounds. After receiving the $5,000 National Heritage award, he announced that he planned to use the money to support ethnic arts activities in his home community. He established an award program to present $500 annually to a worthy local arts group in commemoration of his own Heritage award. A bank trust fund was established for this purpose, with the hope that if the money could be appropriately invested, the award project could continue well into the future, particularly if other Milwaukee arts advocates are moved to support the effort.

-- A 1984 National Heritage Fellowship was awarded to Cleofes Vigil of San Cristobal, NM, a farmer whose family lived for centuries in the high mountains of the Sangre de Cristo range in northern New Mexico. Mr. Vigil has carefully preserved the songs and stories of his Hispanic ancestors, thus passing on to present generations an extraordinary repertoire of alabados or religious songs dating to medieval times, along with ancient folk tales. His compelling personality and vocal eloquence keep alive and vigorous an artistic style of immense interest and importance to the Hispanic world and to the proper undersanding of the American experience.

State Apprenticeship Programs

-- A fiscal 1988 grant of $20,300 was awarded Country Roads/Refugee Arts Group of Boston, MA, to support its Southeast Asian traditional and folk arts apprenticeship program. This unusual program represents a pioneer attempt to join local immigrant artists from Southeast Asia, an area with a long history of internecine quarrels, in a cooperative arts program. In its first year the program supported ten master artist-apprentice teams involving Hmong, Khmhu, Cambodian and Vietnamese working in art forms that included stone carving, instrumental music, dance and fabric arts. The selection panel included eminent artists from the Southeast Asian community as well as a minority representation of western scholars and arts administrators. The increased contacts among ethnic artists encouraged by this program led to creation of a Southeast Asian arts newsletter, "Bamboo," offering information helpful to immigrant artists all across the country. And, in the spring of 1989, the Boston Children's Museum presented a Southeast Asian arts festival in which the current group of masters and young apprentices exhibited their work and demonstrated their skills.

--A grant of $18,400 in fiscal 1988 to the Iowa Arts Council in Des Moines, IA, supported their Folk Arts Apprenticeship Program, which included a state Cultural Heritage Celebration. The program, in existence since 1984, has funded more than forty pairs of master artists and apprentices in art forms including duck decoy carving, cabinet making, bagpipe playing, blacksmithing and banjo picking. On July 9, 1988, the Cultural Heritage Celebration, to which all master artists and apprentices were encouraged to present their work in exhibits, performances and workshops, was held at the State Historical Museum. It attracted more than a thousand visitors, was covered thoroughly by the print media, and reached a vast extended audience via radio and television. The following summer the Celebration included technical assistance workshops for artists and others interested in the advancement and furtherance of the folk and traditional arts. The Iowa Folk Arts Apprenticeship Program includes artists from every section of the state, particularly those from rural areas and small towns.

-- A grant of $29,000 to the North Dakota Council on the Arts assisted in the initial year of a Traditional Arts Apprenticeship Program. Eleven awards were presented to traditional artists to encourage and preserve such regionally significant arts as American hide tanning, moccasin making and porcupine quillwork as well as braided leather and horsehair horse tack. Several additional grants went to Vietnamese dance masters and Ethiopian coiled-basketry artists, testifying to the cultural variation that exists in every American community. The success of the first year apprenticeship program led to the development of a traveling exhibit of the work produced by the apprentices and masters, that toured state libraries, schools and cultural centers the following year. Several lengthy news stories illustrated the growing interest among local citizens and artists alike in this innovative program.

-- The Missouri Arts Council in St. Louis, MO, received a fiscal 1987 grant to support their highly successful Traditional Arts Apprenticeship Program. The program, initiated with a Fiscal 1984 grant of $10,000, increased over a four-year period from 12 apprentices in three musical traditions to 27 partnerships representing 23 authentic music, dance, and craft traditions. With the Endowment support the State Museum of Missouri provided space, staff and materials to design, construct, exhibit and conduct a statewide tour of the exhibition of the work of these traditional artists. It also sponsored a month of demonstrations called "Tuesdays at the Capitol" where master artists demonstrated and explained their work to school groups and other visitors to the State Capitol. Broadcast and newspaper coverage of the apprenticeship program has been extensive. In addition, a series of nine illustrated informational pamphlets, "The Masters and Their Traditional Arts," were distributed statewide, and the University of Missouri's Department of Education prepared a multidisciplinary study guides for schools. An annual Celebration of Missouri's Traditional Arts publicly now recognizes the previous year's masters and apprentices in a day-long program of round table discussions, demonstrations, and exhibits, highlighted by a formal presentation of certificates to each participant by the Governor. Folk Arts Program funds go exclusively to the participating artists; all other activities and projects in the program are funded by various state agencies.

-- The Florida Folklife Program was the recipient of a Fiscal 1984 grant of $25,700 to initiate a state apprenticeship program. In 1985, a second-year grant provided $25,540. The State subsequently appropriated funds for an ongoing apprenticeship program beginning in 1986-87. The highly successful Florida apprenticeship program utilized the services of a half-time folklorist-ccordinator developing and promoting the project concept, identifying participants, overseeing contracts and awards, monitoring and documenting the master artist/apprentice activities and presenting them in such public forums as the Florida Folklife Festival. Some forty traditional artists, both performing and visual specialists, from a great

variety of ethnic groups have participated including, Seminole fabric artists, Afro-American palmetto weavers, Hungarian embroiderers, Greek bagpipers and old-time and bluegrass fiddlers. The apprenticeship program was designed with the flexibility necessary to fully represent the extraordinary ethnic variety to be found in Florida.

-- A fiscal 1984 grant of $25,400 was awarded the Kansas Arts Commission in Topeka, for a pilot state folk arts apprenticeship project which began with a statewide conference. Present for the conference of workshops were proposed master folk artists and artisans and potential apprentices. The procedure resulted in 78 applicants seeking to study with 21 different masters working in fields ranging from woodcarving to traditional button-box accordion playing to Croatian folk dancing.

Mr. YATES. Thanks, Bess.

Ms. HAWES. Okay.

FUNDING FOR NEW JERSEY FOLK

Mr. YATES. May I ask Dr. Felzenberg a question? Dr. Felzenberg, I have a letter here that is critical of you. They say that you are going to destroy the folklore arts society here, that you did that in New Jersey. Is that true?

Mr. FELZENBERG. I'd like to know what I'm being accused of before I answer.

Mr. YATES. Well, it says here:

On behalf of the New Jersey Folklore Society, I'd like to express concern over the recent appointment of Alvin S. Felzenberg as Deputy Chairman of the National Endowment for the Arts. As Cultural Advisor to Governor Kean, Mr. Felzenberg saw to the dismantling of the folklife program in the New Jersey Historical Commission and the deliberate underfunding of the folk art program and the State Council of the Arts. His record in New Jersey with respect to folk and ethnic art leads us to fear for the future of established Federal programs in these areas.

Bess, has Mr. Felzenberg destroyed your program?

Ms. HAWES. No.

Mr. YATES. All right. I guess that answers it. Did you want to supplement that?

Mr. FELZENBERG. Yes, I would.

Mr. FROHNMAYER. When the judge rules——

[Laughter.]

Mr. FELZENBERG. Maybe I should defer to my chairman and shut up. I will. Thank you.

Mr. YATES. Anyway, if you want this letter, you may have it for answering for the record if you wish.

Mr. FELZENBERG. Yes.

[The information follows:]

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

May 23, 1990

The Honorable Sydney Yates
2234 Rayburn House Office Building
Washington, DC 20515

Dear Congressman Yates:

I would like to take this opportunity to clarify for the record the issue raised about folk arts in New Jersey at the Endowment's appropriation hearing on April 26.

I believe that the history of the folk arts programs in my state was not fairly represented to you. The Department of State, in which I served as Assistant Secretary of State, had two folk arts programs--one in the New Jersey State Council on the Arts and the other in the New Jersey State Historical Commission. At the time, New Jersey, facing a budget deficit, was trying to reduce the budget by 10% and looking for areas of duplication. The Historical Commission, which is an appointed, State Senate approved body, convened an internal review committee that recommended abolishing the Commission's folk life program. The Historical Commission acted on the committee's recommendation and voted to abolish this program. I had no vote on this Commission. Nor did I make decisions about funding folk arts in the Arts Council's program. The New Jersey State Council on the Arts has had a folk arts coordinator since 1983 and makes all decisions on the funding of artists and arts organizations for the state. The Council decides its own budgetary priorities.

In the letter you mentioned at the hearing, the writer praises the Festival of American Folklife in 1983. This festival occurred while I was Assistant Secretary of State, and I expended a great deal of effort on making it a success. Specifically, I helped coordinate efforts that raised in excess of $600,000 in private sector funds to finance the event. I was also actively involved in supporting a folk arts exhibition about the New Jersey Pinelands for the New Jersey State Museum. This exhibition received national attention. Rutgers University Press published a book on the subject with funds I helped obtain.

I hope this response addresses your concerns. Again, thank you for your interest in all of the arts in our country.

Sincerely,

Al Felzenberg

Alvin S. Felzenberg
Senior Deputy Chairman

**New Jersey Folklore Society**
**P.O. Box 8303**
**Cherry Hill, New Jersey 08002**

Representative Sidney R. Yates
2234 Rayburn Office Building
Washington, DC 20515-1309

February 8, 1990

Dear Representative Yates:

On behalf of the New Jersey Folklore Society, I would like to express concern over the recent appointment of Alvin S. Felzenberg as Deputy Chairman of the National Endowment for the Arts. As cultural advisor to the Kean administration, Mr. Felzenberg saw to the dismantling of the folklife program at the New Jersey Historical Commission (NJHC), and the deliberate underfunding of the folk arts program at the New Jersey State Council on the Arts (NJSCA). His record in New Jersey with respect to folk and ethnic arts leads us to fear for the future of established federal programs in these areas. Felzenberg has been appointed by the executive branch, and there will be no Congressional hearings or approvals. This letter should serve as a warning. Felzenberg may prove to be destructive to folk arts in the nation.

In the first half of the 1980s numerous folklife programs celebrated the vibrant traditions of New Jersey's diverse population. In 1983 the Smithsonian Institution's annual Festival of American Folklife featured the state, presenting many skilled artists and performers on a national stage. In addition, the American Folklife Center of the Library of Congress sent a team of fieldworkers to the Pinelands. Their work resulted in a major exhibit at the New Jersey State Museum and two widely acclaimed books, bringing recognition and respect for an oft maligned population. Both the Smithsonian Festival and the Pinelands project were conducted with help from the Folklife Program of the New Jersey Historical Commission and the office of the Folk Arts Coordinator of the New Jersey State Council on the Arts.

After the success of the Festival of American Folklife, state officials should have embraced those who brought honor to New Jersey. Instead, at the urging of Alvin Felzenberg, the New Jersey Historical Commission Folklife Program was dismantled in 1985. Felzenberg argued at the time that funding for such projects was better administered through the State Council on the Arts. Had the Historical Commission's folklife program been moved to the NJSCA and combined with the folk arts coordinator's office this would have been a reasonable alternative; however, this did not occur. The folk arts program at NJSCA did not receive the financial or administrative support needed to carry out this reorganization, and the full time folklore position at the Historical Commission was eliminated.

These events took place against a backdrop of economic prosperity in New Jersey. Funding for the State Council on the Arts burgeoned under Governor Kean. By the last year of his administration, Kean had increased the NJSCA budget to almost $20,000,000, up from approximately $1,000,000 at the outset of his term in office. 1985 saw the formulation of a five year plan that anticipated an expanded role for the Folk Arts

Coordinator, and increased folk arts funding. There was, therefore, much to be hoped for from the reorganization of resource allocation inspite of events within the Historical Commission.

Unfortunately, the promises of the five year plan were not kept. The plan called for a survey to identify the folk arts constituency of the state, including the recognition and implementation of programs to meet the constituency's needs. Folk arts funding, which to this day falls between established NJSCA grant categories was slated for the establishment of its own separate funding category. The survey was carried out, and over 600 organizations were discovered, representing the ethnic diversity of the state. The critical phases of the plan, however, establishing a program, and increasing funding were squelched.

To this day the Folk Arts program at NJSCA is a small underfunded project that pales in comparison with strong folk arts programs in New York and Pennsylvania. The New Jersey program does not have its own dedicated funding category within the council nor does it have a full time folk arts coordinator. In fiscal year 1988-89, the total council budget was $18.4 million. Only $11,000 went to folk arts funding, approximately 0.1 cent per resident of the state. In contrast, neighboring New York awarded $1.5 million in folk arts grants.

In the past twenty-five years, with the leadership of the National Endowment for the Arts, many outstanding programs have been established that celebrate and support the creative achievements of all the people of the nation. National Heritage Fellowships, the Festival of American Folklife, and the American Folklife Center are just three examples. The arts encompass more than painters and sculptors, symphony orchestras and ballet companies, however laudable these may be. The folk and ethnic arts are perhaps more difficult to recognize, but they are in fact more widespread than the elite arts, and these creative talents, such as duck decoy carvers along New Jersey's Barnegat Bay, fiddlers in West Virginia, and bluesmen in Chicago, are all around us. The personal agendas of a few politically powerful individuals such as Alvin Felzenberg must not be allowed to destroy our artistic heritage expressed in the folk and traditional arts.

Sincerely yours,

Fred Thomsen
President

NEW JERESY FOLK ARTS

Mr. FELZENBERG. I should just say that back in 1982, there was a recession in the State of New Jersey. We had to consolidate programs. There was a folklife program in both the Arts Council and the Historical Commission, and the Chairman of that commission asked that the program be consolidated.

Mr. YATES. That was also in the letter for the record. That was the destructive feature of your activity. Incidentally, I listened to Reverend Wildmon and Mr. Frohnmayer a few minutes ago. He is concerned about subsidization and why it is necessary. He isn't really concerned in the sense that he tried to stop the showing of Martin Skorsasi's film "The Last Temptations of Christ." That wasn't subsidized by any Federal activity that I know of, including NEA, was it?

Mr. FELZENBERG. No.

Mr. YATES. Well, so it is something more than that. I think he is using the question of Federal funding as kind of a crutch for his argument for doing away with NEA, which I think was substantiated by his last question to you, "Why should NEA get funds any more than carpenters, joiners, or—" who is the other one?

Mr. MCAUSLAND. Truck drivers.

Mr. FROHNMAYER. I think that it is fair to debate that issue. I really do think it is too bad that it hides behind some of these other screens, however. If we're going to debate that, we ought to debate it straight out as opposed to having the other paraphernalia.

Mr. YATES. All right. Opera musical?

OPERA MUSICAL THEATER

Mr. FELZENBERG. I'm back. We don't have a director of the program at the current time.

Mr. YATES. Not even acting?

Mr. FELZENBERG. Well, we do have someone who has been acting in that capacity, Gertrude Saleh. You probably have met her. She is out with an illness that will require a few weeks' attention. We thought we had someone to bring on board about a week ago, but that didn't happen. We are continuing to look. I can answer some questions you may have about opera musical theater.

Mr. YATES. Well, are you getting too much money for your opera musical theater?

Mr. FELZENBERG. I don't think we're getting too much money, no.

Mr. YATES. Okay.

Mr. FELZENBERG. I think that opera and music theater are both very expensive disciplines to put on. I think it is an important balance we need to strike in opera between continuing to put on those classics which are mounting in cost and production prices and also to generate new work which the Endowment has had a very good record of doing through commissions, through fellowships to composers, and through awards to major and regional opera companies.

We often forget that opera companies are expanding in this country. I just noticed that there were 89 professional opera companies in 1981, and now that we have counted about 118. It is not only those large cultural complexes that put on great operas.

The success recently of Nixon in China, which everybody has talked about, has now quickly gotten into the repertories of all other regional opera companies, not just Brooklyn Academy where it had its debut. I think it is an important thing to know.

In the area of music theater, Mr. Chairman, we come to an area that is indeed an indigenous American art form. It is one thing, along with jazz, and other things, that this country has created for the world.

Mr. YATES. Is it important enough to have its own discipline? its own category? Must it be combined with opera because it takes so much money?

Mr. FELZENBERG. Well, it is an expensive field, too. It could be in theater. It could be in music. It has been felt that the works of Rogers and Hammerstein in 100 years would be looked upon the way we look back on the great works of Puccini who wrote for popular audiences. I'm not a musicologist. I would defer to Ms. Handy to talk about when opera——

Mr. YATES. I had the impression that Verdi and the others wrote for——

Mr. FELZENBERG. That's what I tried to say. Something happened in the opera world when Puccini died. When Verdi died, the great Puccini came along. When Puccini died, people waited and waited and waited. At the same time——

Mr. YATES. You're not trying to say that Nixon in China is the equivalent of Madame Butterfly?

Mr. FROHNMAYER. Both overseas, Mr. Chairman. [Laughter.]

Mr. FELZENBERG. I wouldn't say that, Mr. Chairman. Although many have argued that the role of musical theater has supplanted the role that opera once played in reaching wider audiences. That is the point I was trying to make. That is why I'm very comfortable to see it together with opera in its own discipline. There are many things they share.

Mr. YATES. Has opera musical theatre been attacked as pornographic?

Mr. FELZENBERG. Not that I know of.

Mr. YATES. What about the "Salome" and the dance of the seven veils?

Mr. FELZENBERG. Well, it hasn't been attacked in the Endowment's history that I know of. Occasionally, we get questions. In fact, I'll tell you a story. Back in New Jersey, we have a musical theater called "The Paperback Playhouse." They ventured to put on Leonard Bernstein's Candide some years ago. The Governor received not a lot—I'd say about a dozen—letters from people, who were offended—that this somehow belittled religion and belittled a particular religion.

The first response we wrote was the famous Voltaire letter, in which he stated, "I disapprove of what you say, but will defend to the death your right to say it." That generated even more mail saying, "Well, we disagree with him, too. Didn't he write the Candide?" So the issue finally went away when we went to some officers of the very church that was being attacked. The response now was, "Well, the church Voltaire wrote about is not the church of today and after Vatican II"—and the issue did dissipate. I can

think of one case where musical theatre had been attacked for putting on that kind of a satire by a great American composer.

Mr. YATES. I suppose it was put on with the help of NEA?

Mr. FELZENBERG. That one was put on with the help of the New Jersey State Council on the Arts. The NEA though, I will say, and the Arts Council were involved in work with public television that was able to put on Jerome Kern's "Showboat" last year. I think it was a great performance. It brought a great American work to millions of Americans. It was a wonderful, wonderful history of life in the Mississippi, and race relations, and many other things at the turn of the century that is now on tape and available. So we have done a lot of things in both disciplines. I'm very proud of that.

Mr. YATES. Okay. Would you have your head of the opera musical part amplify what you've done for the record?

Mr. FELZENBERG. Absolutely. I will do that myself, sir.

Mr. YATES. Okay.

[The information follows:]

Opera-Musical Theater

Program Accomplishments

In 1989 the Mobile Opera in Alabama received a $5,000 grant from the Arts Endowment to support their 44th season of performances. The company will open its production season with Douglas Moore's Ballad of Baby Doe. Other presentations for the 1989-90 season include La Traviata in its original Italian with projected English surtitles, a winter concert performance, and an outreach program in two area middle-schools. This arts education program of the Mobile Opera will be serving as a pilot for OPERA America's new integrated arts curriculum program.

The Arts Endowment assisted the Arkansas Opera Theatre with an $8,000 grant to support a season of productions including Britten's Turn of the Screw, Berlioz's Beatrice and Benedict, and Gilbert and Sullivan's Patience.

The Long Beach Civic Light Opera Association in California was assisted with a $10,000 Arts Endowment grant for the support of a major revival of the Rodgers and Hammerstein classic, Cinderella. The company will work in conjunction with the national and international ice skating champions Starbuck and Shelly, Inc., to produce the musical on ice.

The Central City Opera's 1989 summer season in Denver, CO, and its Apprentice Programs were supported with a grant of $30,000 from the Arts Endowment. The apprentice Program gives young singers an opportunity to perform with professionals while learning their craft; a big boost for future careers in opera.

The Opera Guild of Greater Miami, FL, received a grant of $142,000 from the Arts Endowment to support their 1989-90 production season. The guild's activities include the season's mainstage productions, increased from five to six; the Young Artist Program, a 7-month training program with leading professionals in the opera field for young artists and technicians from throughout the U.S.; the In-School Program; and broadcasts over National Public Radio.

The Indianapolis Opera Company of Indiana, which played to over 9,000 audience members in 1988-89, received $5,000 from the National Endowment for the Arts in Fiscal Year 1989 to support its 1989-90 performance season. The company will add a fourth production to its season, increasing access and audience awareness of the art form.

The Arts Endowment awarded $5,000 to assist the Paper Mill Playhouse of New Jersey with its new musical theater projects during the 1989-90 season. The

Playhouse is staging twelve readings of six new works, coordinating two advanced workshops, and fully staging a new musical.

The Texas Opera Theater's 1989-90 touring season was supported by the Arts Endowment with a $95,000 grant last year. The touring has allowed for thousands of performances to thousands of new opera audiences in smaller communities where regional live opera is otherwise unavailable.

The Arts Endowment supported the Fort Worth Civic Opera Association's current performance season, including the second production of Holy Blood and Crescent Moon by Stewart Copeland, Gaetano Donizetti's The Elixir of Love, and Giacomo Puccini's Tosca. The Endowment provided $5,000 for the performance season.

The Austin Lyric Opera, the only professional opera company in the region of central Texas, was provided with a $5,000 grant from the Arts Endowment for their 1990-91 season of productions. ALO couples its commitment to artistic excellence with a commitment to outreach through LEAP(Leadership Enrichment Arts Program), which targets minority students for pre-performance programs and tickets.

The Skylight Opera Theater will produce Thea Musgrave's Harriet, the Woman called Moses, based on the life of Harriet Tubman with the assistance of a $5,000 grant from the Arts Endowment. The company will collaborate with several Milwaukee black arts organizations, involving them as artists and in community-wide promotional and educational efforts.

National Public Radio's "World of Opera", funded with a $20,000 Arts Endowment grant, provides weekly national radio broadcasts of operas produced by American companies to areas of the country without access to live opera performances.

Mad River Theater Works of West Liberty, OH, received a $5,000 grant from the Arts Endowment to tour new musical theater work to small communities throughout a nine state region in the Midwest.

Pittsburgh Opera Theater, assisted with a $7,000 grant by the Arts Endowment, tours opera throughout the Mid-Atlantic states and reaching as far south as Alabama and Florida. The current season will include two residencies in West Virginia.

International Arts Relations in New York, NY, is committed to presenting original Hispanic-American musical theater and Hispanic artists to a broadly-based, multicultural audience, and is supported by an Arts Endowment grant of $11,000.

Situated in Lexington, VA, Lime Kiln Arts specializes in producing original regional theater and musical theater. It performs in an open-air performance space in the ruins of a disused lime kiln. Supported by the Arts Endowment with a grant of $5,000, the company's season will include four musical theater productions in rotating repertory: Stonewall Country, Munci Meg, 200RPM, and a new original work.

The Early Music Foundation of New York received a $7,000 Arts Endowment grant for performances of two medieval music dramas, Herod and the Innocents and

Roman de Fauvel, throughout the Northeast, Southeast, and Midwest. In addition, the company offers workshops in medieval music and instrumentation in conjunction with performances.

District Curators (Washington, DC) received a $23,000 Arts Endowment grant for the rehearsal and pre-production of Julius Hemphill's Long Tongues: A Saxophone Opera, in which six saxophone soloists tell the story of an era in black history supported by narration, dance/movement, dramatic vignettes, and scenic images.

An Arts Endowment grant of $5,000 to Boston Musica Viva supported the creation of a chamber opera, Heart of a Dog, by composer Martin Brody. Based on Mikhail Bulgakov's novella, Heart of a Dog is the story of a stray dog who turns into a man through a professor's experiments in Moscow in 1920. It will be styled on the early-Soviet aesthetic school of Suprematism.

The New York City Opera received a $33,000 Arts Endowment grant for rehearsal and production costs of the New York stage premiere of Arnold Schoenberg's rarely performed masterpiece, Moses Und Aron. This represents the first professional staging of the work since its American premiere twenty-two years ago; it is the company's thirty-eighth New York premiere.

The Lyric Opera of Chicago has commissioned its first opera under the administration of Ardis Krainik, General Director. The Arts Endowment awarded LOC $10,000 to support the creation of McTeague by Pulitzer Prize-winning composer William Bolcom. The world premiere of McTeague, based on the novel by Frank Norris, is scheduled for 1992 as part of LOC's celebration of the 500th anniversary of the discovery of America.

The Lyric Opera Center for American Artists, supported by a $25,000 Arts Endowment grant, is recognized as one of the finest training programs for young American singers and provides a two-fold program of training and performance opportunities In conjunction with the Lyric Opera of Chicago. The Center also works in cooperation with the Composer-in-Residence Program, and in the summer of 1989, the LOCAA presented the world premiere of composer-in-residence Lee Goldstein's The Fan.

In Detroit, the Michigan Opera Theater continued its presentation of varied mainstage productions and enriched the lives of residents throughout Michigan and beyond with an Arts Endowment grant of $60,000. The company has expanded its repertory to six full scale productions and two separate seasons, and increased community/education services by 60 percent. The company offers special services such as signed performances for the deaf, matinees for children and seniors, docent lectures, and group ticket discounts for students and senior citizens.

The Florentine Opera Company of Milwaukee, WI, received $15,000 from the Arts Endowment for its 1989-90 season. The company played to over 16,000 in attendance for its productions of Porgy and Bess, The Masked Ball, and The Magic Flute. The company was able to hire a Marketing Coordinator; continue its resident ensemble of young artists; and increase its artistic fees and rehearsal time.

With the assistance of a $200,000 Arts Endowment grant, the Santa Fe Opera produced the American premiere of Judith Weir's A Night at the Chinese Opera as part of its 1989 summer season. Santa Fe Opera, which also administers a training program for young singers and technicians, has developed a reputation as a quintessentially American opera company with a solid commitment to American artists and American premieres of significant European works.

The National Alliance of Musical Theater Producers was awarded a $15,000 Arts Endowment grant to support the Alliance's artistic, management, and information services to its member companies. Services include conferences for the full membership, workshops for members' trustees and guilds, maintenance of a national resource center, and the publication of a newsletter

VISUAL ARTS PROGRAM

Mr. YATES. All right. Let's see. We've had theater. We haven't had visual arts. [Laughter.]

Should you come up here with museums, do you think, so that you can buttress each other? Why did you do what you did? [Laughter.]

When did you come aboard?

Ms. LUBOWSKY. I came aboard a little over a year ago last December.

Mr. YATES. A little over a year ago last December.

Ms. LUBOWSKY. I came just before all of this.

Mr. YATES. Were you the one who approved the Mapplethorpe exhibition in Philadelphia?

Ms. LUBOWSKY. For one thing, that was not the Visual Arts Program. That was the Museum Program, so I think Drew could speak to that better than I can. [Laughter.]

Mr. YATES. Visual Arts, then, you don't have any complaints about what you've been doing?

Ms. LUBOWSKY. Well, I think that visual artists can certainly, from time to time, create controversial works. The Mapplethorpe show, however, was not a Visual Arts grant. Much of our program funds, or at least a large part of our budget, go to fund grants to individual artists. In that case, we're funding artists rather than the artwork that they are going to create.

Mr. YATES. I think Justice Brennan pointed that out in the article you were kind enough to let me read, the fact that you don't know when an artist begins what is going to finally emerge, do you?

Ms. LUBOWSKY. Right.

Mr. YATES. Unless you have evidences of what his artwork has been like previously.

Ms. LUBOWSKY. Well, the decisions that the panel makes are based on slides that they see of the artist's work so that they can judge the aesthetic quality of the work and also are based on the artist's past career which is part of the application.

DISCRIMINATION IN VISUAL ARTS

Mr. YATES. Some years ago, The Women's Caucus for Art--I think that is what they were called—came to see me and said they were being discriminated against.

Ms. LUBOWSKY. Yes.

Mr. YATES. Do you know that?

Ms. LUBOWSKY. I know about it. It was before my time, but I have heard about it.

Mr. YATES. Are you still discriminating against them?

Ms. LUBOWSKY. Well, first of all, I can't testify to the fact that we ever discriminated, but I can say that we do make sure that our panels are equally balanced in terms of gender, among other things—gender, geography, aesthetics, style. We do have half men, half women on our panels. I think that would assure lack of discrimination.

Mr. YATES. Have you now gone to blind judging?

Ms. LUBOWSKY. No. We don't do blind judging. We do have the names.

Mr. YATES. Why don't you do blind judging?

Ms. LUBOWSKY. For one thing, we do canvass all of our panels on blind judging. Certainly, since I have become Director this has been an issue, and so I have canvassed our panelists during the policy discussion at the end of each grants panel.

The two reasons that I think are the most important are the issue of the master/follower where an artist can develop a certain style, a certain vision, and then many other artists follow in their footsteps. Sometimes it might be hard to distinguish between the master and the follower. I think that it is very important for the panelists to have all of the information that they possibly can about the applicant. One of the pieces of information is whether or not this is the originator or, again, the follower.

The other more mundane reason is because many, many artists do sign their work, and that signature is apparent in the slides. It would be unfair for some of the applicants to be known and others unknown.

Mr. YATES. All right. Were you on watch when "Tongues of Flame" was approved?

Ms. LUBOWSKY. No. I know about the exhibition. Also, that was the museum program, too. That was not the Visual Arts Program.

Mr. YATES. Well——

Ms. LUBOWSKY. Am I getting myself off the hook well enough?

Mr. YATES. Sure. You're the soul of purity. [Laughter.]

Ms. LUBOWSKY. I do think it is a common misconception, though, because all of the controversy does seem to focus around art that is visual art, so it is easy to be confused.

Mr. YATES. Photographs are visual art.

Ms. LUBOWSKY. Right.

Mr. YATES. Don't you work with the Museum director on some of these things? Are you separate and apart?

Ms. LUBOWSKY. We are completely separate. We don't fund museums. Actually, the——

Mr. YATES. Have any of your artworks been branded as pornographic?

Ms. LUBOWSKY. Once again, we don't fund artworks. We fund organizations, and we fund individual artists.

Mr. YATES. Well, the individual artist usually works with the scholarship or the commission you've given him. Have any of those resulted in criticism of the artist as being pornographic?

Ms. LUBOWSKY. I guess that I would cite the SECCA show—we fund the Southeastern Center for Contemporary Art. We do fund the awards that they give to artists. The Andres Serrano photograph was in an exhibition of the award winners. He was an award winner. That is an example. Actually, that is the only regrant that our program does give. I will fess up to that one.

### REGRANTS

Mr. YATES. Well, now that we have the new regulation in the current law about regrants being approved centrally, how is that working out?

Ms. LUBOWSKY. Well, I think that it makes for certainly more administrative work and more administrative detail.

Mr. YATES. I don't think there's any question about that.

Ms. LUBOWSKY. Right. As I said, SECCA is the one grant that we give. That's the only regrant in my program.

Mr. YATES. Really?

Ms. LUBOWSKY. Yes.

Mr. YATES. Well, has it worked out? Have you given any more grants to SECCA? Shouldn't I ask you that question?

Ms. LUBOWSKY. Well, since the legislation started, we have only gone through one panel that the legislation applies to. That wasn't the Special Projects panel under which SECCA falls. The only panel that we've had so far that that legislation applies to, where the grants have been awarded and made public, is the Visual Artists Organizations category. Even in that we have not sent out all of the letters. It has gone before the National Council, but we haven't sent all of the letters out which means that even that isn't public yet. That is the only category that we have results on.

FISCAL YEAR 1991 VISUAL ARTS BUDGET

Mr. YATES. Do you have enough money to operate?

Ms. LUBOWSKY. What we have is our absolutely bare bones basic budget. That was the budget that was approved. I would say that we can operate, but we certainly don't have enough money to operate most effectively.

Mr. YATES. For what do you not have enough money? for scholarships?

Ms. LUBOWSKY. No.

Mr. YATES. For fellowships? or what?

Ms. LUBOWSKY. Well, there are a few areas. We have a regional fellowship program as well as a national fellowship program. In the area of regional fellowships, they are given to six regional organizations throughout the country. This is the very first year since that program has been operating that all six regions in the United States are represented. For the first time, every single State in the union is covered by this regional fellowship program. However, our budget has not gone up to accommodate the extra input of an additional region that we didn't have before so that the regional programs, I think, are one example of a need for more money.

The ideal situation with the regional programs would be if they could give out grants in three different categories a year to supplement the grants that we don't give out because we work on a biannual system. I'll clarify that if you'd like me to. Right now, only a few of the regions do three a year. Most do one or two. It would be ideal if the regions could fully supplement the national program and give out three a year just as we do. That would be one way that this program could make use of additional funds. I could go on.

Mr. YATES. Well, do that in the record.

Ms. LUBOWSKY. Okay.

Mr. YATES. Go on and on and tell me all of the things that you're doing to advance the discipline in the best interests of the arts.

Ms. LUBOWSKY. Okay.

[The information follows:]

VISUAL ARTS PROGRAM BUDGET CONSIDERATIONS

Additional funds would be earmarked first for the Visual Artists Fellowships category, national and regional components. Beginning in FY 91, national fellowships amounts will be $15,000, versus the two-tiered levels of $5,000 and $15,000 which have been in effect since 1983. Additional funds are necessary to award the average five percent of applications (about 5,000 per year). The regional fellowships program is rapidly expanding to all six regional arts organizations offering up to 30 fellowships in three categories per year. Additional funds are needed to meet the demands of the program at its full capacity.

Additional funds would secondly be directed toward the three categories open to organizations—Visual Artists Organizations, Visual Artists Forums, and Art in Public Places. Artists organizations are the laboratories for the contemporary art field and as such are perpetually financially precarious. Support and recognition on the national level help leverage local and private support for these experimental activities. Public art remains an area of intense interest on the part of artists and the public, and dialog about contemporary art (which is the objective of the Forums category) is a more important need now than at any other particular time in American art history. Additional funds in these categories would assert the Endowment's leadership in these two vital areas.

Lastly, but equally important, additional funds would support new initiatives that address the needs of the visual arts field. Support for a project which commissions new work by visual artists and tour it and the artist to different regions of the country would continue. Expanded international exchange opportunities for visual artists and increased attention to their basic professional needs such as health insurance and low-cost live/work space are other initiatives that could be undertaken.

Mr. YATES. We're going to go vote.

Ms. LUBOWSKY. Oh, okay.

Mr. YATES. We will have, I think, a minimum of two votes, I guess a quorum and the vote.

[Recess.]

Mr. YATES. I want to thank you for moving us. I stood the cold blasts of that air conditioning as long as I could. As it happened, the chairman's chair was right in the pathway of one of the coldest blasts. I just like the warmth and intimacy of this room, so I'm glad we moved. I hope you're not too inconvenienced.

MUSEUMS PROGRAM

Let's see. We haven't had the museums yet, have we? Okay. Come forward, sir. Now, do you see what you've done to Mr. Frohnmayer? You can defend yourself in any way you want to. [Laughter.]

Mr. OLIVER. We were here together in this room, and the——

Mr. YATES. Let the record show laughter after that in case somebody picks that up.

MAPPLETHORPE EXHIBIT

Mr. OLIVER. The exhibition of Robert Mapple photographs which the museum program panel had recommended two years ago had already opened at the Institute of Contemporary Art in Philadelphia in December, 1988. When we met here a year ago, we hadn't heard a word about it. It had played, as it were, in Philadelphia for some two or three months.

Mr. YATES. It had played before that.

Mr. OLIVER. It had played without any whisper of a problem. Just by chance, I happened to be in Philadelphia the opening day

of the exhibition. I was visiting the architectural library to see the archives of the architect Louis Kahn. Later, I spent an hour in the Mapplethorpe exhibition and greatly admired it. The so-called offensive photographs were such a very small part of it that I don't think they——

Mr. YATES. What do you mean a small part of it?

Mr. OLIVER. Six photographs out of 150 in number, and in small size.

Mr. YATES. Did they by any chance have any kind of a sign warning parents against children seeing the photographs?

Mr. OLIVER. They did, though not the opening afternoon. I saw it actually as it was being installed and as the people were coming in. I understand that they did have a sign suggesting that some of the images would be inappropriate for children.

Mr. YATES. Is my impression correct that Mapplethorpe has been shown more frequently under a non-subsidized auspices than under a subsidized auspice? When I talk about Mapplethorpe I mean this Mapplethorpe show?

Mr. OLIVER. We funded the presentation of it in Philadelphia.

Mr. YATES. That is correct.

Mr. OLIVER. We did not fund the presentation of the exhibition on the tour, although obviously the catalog that we funded at Philadelphia was sold at the other venues.

Mr. YATES. Do you happen to know how many places the Mapplethorpe show has been shown?

Mr. OLIVER. It opened in Philadelphia. It went to the——

Mr. YATES. It opened in the Whitney.

Mr. OLIVER. That was a different version, which we did not actually fund.

Mr. YATES. I know that. I'm trying to find out where it was shown. When you say "a different version," did the show not have the photographs that you showed?

Mr. OLIVER. The exhibition had some but not all of the photographs that we showed. If we count the Whitney, for the sake of argument, and then Philadelphia, Chicago, Berkeley, Cincinnati, and Boston, it would be seven.

Mr. YATES. Which of the shows that you have just itemized were funded by NEA and which were not?

Mr. OLIVER. The Institute of Contemporary Art in Philadelphia was the project we funded.

Mr. YATES. And the others were not?

Mr. OLIVER. The other shows were the same exhibition which the Philadelphia museum then toured after it closed in Philadelphia. Did we fund the other exhibitions? No, we did not. It was the same exhibition that we had initially funded at the Institute of Contemporary Art in Philadelphia. It is being shown now in Cincinnati, but we do not have money in the Cincinnati exhibition. We did not have money in the Berkeley exhibition. We did not have money in the Chicago exhibition. This is very frequently the case.

Mr. YATES. So my statement is correct that it was shown more frequently where you did not have money than where you had money?

Mr. OLIVER. That is correct.

Mr. YATES. Okay.

Mr. OLIVER. It was also at the Wadsworth Atheneum in Hartford.

Mr. YATES. Without money or with——

Mr. OLIVER. Without our money.

SERRANO EXHIBIT

Mr. YATES. Without your money? Let's talk about Serrano for a moment then. Serrano was shown by SECCA at its museum in Winston-Salem?

Mr. OLIVER. This was not a Museum Program project. [Laughter.]

Mr. YATES. Okay. This is not a museum program. What program was it then? Oh, this was a regrant program?

Mr. OLIVER. From the visual arts program.

Mr. YATES. Okay. I won't call her back. [Laughter.]

Mr. FROHNMAYER. She admitted to that.

Mr. YATES. Yes, she did. [Laughter.]

Well, Serrano was shown once then at Winston-Salem.

Mr. OLIVER. I believe that is the case.

[CLERK'S NOTE.—The SECCA exhibition that contained the Serrano photograph opened at the Los Angeles Museum of Contemporary Arts, and later traveled to the Carnegie Mellon University Gallery in Pittsburgh and the Virginia Museum of Fine Arts in Richmond.]

Mr. YATES. Was Serrano shown in any other shows? Ms. Visual Arts, was he shown anywhere else? Do you know?

Ms. LUBOWSKY. In terms of the Awards in the Visual Arts exhibitions that included Serrano's works, it toured to the sites mentioned by Mr. Oliver.

TONGUES OF FLAME

Mr. YATES. Okay. Now let's turn to Tongues of Flame. Is that yours, too?

Mr. OLIVER. That is our exhibition.

Mr. YATES. Okay. Is it a pornographic show? I haven't seen it.

Mr. OLIVER. No. It is not a pornographic show. I have seen the catalog. I have not seen the exhibition.

Mr. YATES. Have anybody seen the exhibition?

Mr. OLIVER. I've seen some of the works of art. I've seen works of art comparable to those that were in it, but I've not seen that specific exhibition.

Mr. YATES. So what is all of the furor about if this is not a pornographic show? Maybe I should leave that answer to Mr. Frohnmayer because he is the one that is being attacked on it. Have you seen the show, John?

Mr. FROHNMAYER. I have not seen the show. I have seen the catalog.

Mr. YATES. I'm glad you came in, Mr. Regula. We're talking about Tongues of Flame. Have you heard of it?

Mr. REGULA. Many times.

Mr. YATES. More so, I think, than the NEA has.

Mr. REGULA. From my constituents.

Mr. YATES. Really? I am just asking the question, "Is this a pornographic show?" He says it is not. Have you seen the show?

Mr. REGULA. I'm from Cincinnati though. [Laughter.]

Mr. YATES. I wouldn't brag on it. [Laughter.]
Mr. REGULA. It is a beautiful city.
Mr. YATES. I thought you were from Canton.
Mr. REGULA. I am. I've seen the catalog but not the show itself.
Mr. YATES. Tongues of Flame?
Mr. REGULA. Yes.
Mr. YATES. That's what the gentleman here said. He saw the catalog but not the exhibition. Do you think it's pornographic?
Mr. REGULA. Absolutely, part of it.
Mr. YATES. Part of it?
Mr. REGULA. Didn't you see it? We'll send you over a set.
Mr. YATES. Of photographs?
Mr. REGULA. The catalog.
Mr. YATES. I haven't seen it. Where did you get yours?
Mr. REGULA. I think Reverend Wildmon sent me a set.
Mr. YATES. Oh, I see.
Mr. REGULA. Didn't you get a letter from the Reverend Wildmon with a set of pictures?
Mr. YATES. No.
Mr. REGULA. I think they're screening your mail.
Mr. YATES. No, not in my office they weren't. I think, perhaps, I'm not on his mailing list. [Laughter.]
Mr. REGULA. You didn't get one?
Mr. YATES. No.
Mr. REGULA. I think you were the only one excluded.
Mr. YATES. No. Mr. AuCoin didn't get one. Anyhow, do you want to ask some questions about Tongues of Flame, for example? He was the one who approved it originally.
Mr. FROHNMAYER. Mr. Chairman, that isn't quite right. It is under the museum program, but the panel recommended it.
Mr. YATES. I'm sorry. He was in charge of the program which resulted in the funding by the panel and by the others.
Mr. REGULA. As I understand it, the grant was for them. Of course, it was made prior to the law by a couple of months, right? Is that correct?
Mr. FROHNMAYER. That is correct.
Mr. REGULA. The grant to them was specifically for that exhibit.
Mr. FROHNMAYER. Specifically for that exhibit and solely at that institution.
Mr. REGULA. And, of course, the exhibit came after the law. Suppose the law had been in effect as it is presently in the law? Would you have still been able to make that grant?
Mr. OLIVER. I think the panel would have reviewed all of the projects that had come to that particular meeting to which the grant came, bearing in mind the law and bearing in mind our insistence that the panel members look very carefully at the review criteria which we have spelled out in our guidelines. They would have sought very carefully to justify whether the project had aesthetic merit as is required by the guidelines. If they had thought that there was any problematic aspect to it, we would have brought it to the attention of the chairman.
Mr. REGULA. Was it an all or nothing kind of grant? I suppose you would really have a problem saying, "Yes, we would approve the show, all except A through C, or"——

Mr. OLIVER. It would be an all or nothing proposition.

Mr. REGULA. Would the grantee, in this instance, the University of Illinois, normally have had to sign the statement that you now require if the law had been in effect?

Mr. OLIVER. Had it been in effect, they would have had to sign the statement, yes. That is correct.

Mr. YATES. But they signed a statement anyway, didn't they?

Mr. OLIVER. Well, it was not a fiscal year 1990 grant. It was prior to fiscal year 1990.

Mr. FROHNMAYER. But they signed a certification statement.

Mr. YATES. They signed a certificate.

Mr. FROHNMAYER. They signed a certification of compliance with Federal regulations. It just didn't have that FY 90 amendment language in it because it was a 1989 grant.

Mr. YATES. But I thought I remember you saying, John, that there was a law in existence even before the language which forbad obscenity?

Mr. FROHNMAYER. Certainly. That is true, and those are mostly local laws.

Mr. YATES. There's no Federal law?

Mr. FROHNMAYER. I don't believe there is a Federal obscenity law. Local jurisdictions have a related laws and, of course, there is a great body of Supreme Court law from which we take our guidance as to——

Mr. YATES. Usually, from a local ordinance it is——

Mr. FROHNMAYER. I think so. I don't remember any Federal statute.

Mr. REGULA. I have four or five questions.

Mr. YATES. Go ahead.

Mr. REGULA. Thank you, Mr. Chairman.

LEGISLATIVE LANGUAGE ON OBSCENITY

Mr. Frohnmayer, you have stated repeatedly that you are personally and unequivocally opposed to Government funding of obscenities. Is that correct?

Mr. FROHNMAYER. That is correct.

Mr. REGULA. You have described obscenity as the antithesis of art. That, in a sense, is what I was trying to say this morning. You stated that obscenities will not be funded with taxpayers' money. That I would endorse, yet you indicate opposition to the language that we included in last year's bill. How do you reconcile these——

Mr. FROHNMAYER. Well, over the last 50 years, the Supreme Court has struggled with the obscenity issue, and they have built up a substantial body of law. It is one of the more difficult areas that we deal with, but at least we do have judicial precedent in that realm, and we do have from those cases some guidance as to what obscenity is and what it isn't.

The language that was passed in the bill in fiscal year 1990 is not the same Supreme Court language. It is close, but there are some other things in it which make it different.

Mr. REGULA. Do you mean close to the court's——

Mr. FROHNMAYER. Yes, close to the Supreme Court's decision in Miller versus California. I think the FY90 amendment that really

makes it more difficult for us to deal with the issue. For example, in the present law, the fiscal year 1990 law, one of the things it says is that we cannot fund obscenity and people involved in sex acts. There isn't any body of law that says that every depiction of people involved in sexual acts is obscene because there is a great body of art where there is at least that suggestion, and where it is handled in a way that nobody considers to be obscene. It seems to me that the law makes it more complicated, rather than easier, to apply those standards.

The other thing is that there has been a substantial chill in the arts community because of the FY90 law. Whether that's right or wrong, I can't tell you. I can simply tell you that I have observed it. I have heard from a number of people about it.

Then there is the heating effect, too, as a result of the amendment. I think that there have been artists who have acted out in ways which they otherwise might not have simply to show that they're not going to be intimidated. I don't think that's healthy either.

Mr. YATES. Ralph, would you yield to me?

Mr. REGULA. Sure.

SUPREME COURT DECISIONS ON OBSCENITY

Mr. YATES. I have rather a long quote. This is a profile that appeared in the New Yorker magazine for March 12, 1990 of justice of the Supreme Court, William Brennan, who participated in many of these obscenity trials and in the decisions.

I read from the article, "In a 1966 case, Memoirs versus Massachusetts, Justices Brennan, Warren, and Fortas had used as a test of obscenity that the material in question be utterly without redeeming social value. Justices Douglas, Black, and Stewart had concurred. In 1973, in Miller versus California, the Berger and majority discarded the utterly without redeeming social value language. It, in effect, largely removed the burden of proof from the prosecutor. It was up to the defense to convince a judge or a jury of the indicted material to be of serious literary, artistic, political, or scientific value," which is the words that we used.

Mr. REGULA. They shifted the burden of proof, though.

Mr. YATES. That is what this article says.

Mr. REGULA. That's right.

Mr. YATES.

The Miller decision came down on the same day as Paris Adult Theater I versus Slaytown. In the long dissent in that case, Brennan took fundamental issue with the Berger majority. In a rather rare confession by a Supreme Court Justice, he admitted that his long effort to figure out the difference between protected speech and obscenity had been in favor. "I am convinced," he said, that the approach initiated 16 years ago in Roth versus the United States, and culminating in the court's decision today, cannot bring stability to this area of the law without jeopardizing the fundamental first amendment value. I have concluded that the time has come to make a significant departure from that approach.

The essence of our problem in the obscenity area is that we have been unable to provide sensitive tools to separate obscenity from other sexually-oriented but constitutionally-protected speech so that efforts to suppress the former do not spill over into the suppression of the latter. It comes as no surprise that judicial attempts

to follow our lead conscientiously have often ended in hopeless confusion.

At this point, Brennan seems to throw up his hands.

I am reluctantly forced to the conclusion that none of the available formulas, including the one announced to date, can reduce the vagueness to a tolerable level while at the same time striking an acceptable balance between the protections of the first and 14th amendments on the one hand and, on the other, the asserted State interest in regulating the dissemination of certain sexually-oriented materials. Any efforts that draw a constitutionally-acceptable boundary on State power must resort to such in-depth concepts as Korean interest, Peyton offensiveness, serious literary value, and the like. The meaning of these concepts necessarily varies with the experience, outlook, and even the idiosyncracies of the person defining them.

I would hold, therefore, that at least in the absence, and this I think is key, and I think this is very important—of distribution to juveniles, or exposure to unconsenting adults, the first and 14th amendments probably prohibit the State and Federal Governments from attempting wholly to suppress sexually-oriented materials on the basis of their allegedly obscene contents.

I only have a few more sentences and I'm through.

Justice said, I put 16 years into that damn obscenity thing. He told me early one morning in his chambers, I tried, and I tried, and I waffled back and forth, and I finally gave up. If you'll pat the fires, then you can't prosecute people for it. That is why in the Paris-Adelifia decision, I finally abandoned the whole effort. I reached the conclusion that every criminal obscenity statute, and most obscenity laws are criminal, was necessarily unconstitutional because it was impossible from the statute to define obscenity.

Accordingly, anybody charged with violating the statute would not have known that his conduct was a violation of the law. He wouldn't know whether a material was obscene until the court told him.

Now what you're trying to do, I think, is to have the Congress tell them what is obscene.

Mr. REGULA. No, no. First of all, the significant factor in that was that is not taxpayer financed. They are dealing only with the standards of values in communities for private events, but there is no tax money. I think when we talk about changes in standards, we should talk about changes in obligations because here what we're talking about is the public funding. We've got the same issue on the abortion question. Rowe versus Wade says that if it is your money, you do as you please. The Congress has said, "If it is public money, a different standard applies." An example would be medicaid. We do not view strictly in our allocation of public monies to the same standard in the case of abortion that you can privately in light of the Supreme Court's decision.

Mr. YATES. What you're saying, Ralph, is that you can condition subsidized grants to Congress. I'd say that the answer to that is correct provided that the condition of the subsidy is not unconstitutional itself unless—I have another first amendment brief here, which has Supreme Court cases saying that you cannot compel a person to do an unconstitutional thing in order to get a grant.

Mr. REGULA. Well, I don't know that——

Mr. YATES. The Supreme Court has said that.

Mr. REGULA. I understand. If you use the analogy in medicaid funding on abortion which——

Mr. YATES. Maybe it's not applicable.

Mr. REGULA. Well, anyway, it has been very interesting. I think you understand the problem.

THE NIXON LAW

Mr. YATES. I do, indeed. Do you know what this takes me back to, Ralph? I've gone back this morning to what happened with Fred Busbee in 1950.

Mr. REGULA. I don't know whether I like this or not.

Mr. YATES. No, but the first Congress I was in in 1950, was during the McCarthy period. We had brought to the floor of the House the McCarthy internal security law—the Nixon law. It was brought to the floor and described as the "curb the reds law." Here I am, a first-term Congressman, and friends tell me, "If you don't vote for it, you're not coming back." I sat in the back row with two very good friends of mine, ~~very~~ bright people, who told me the same thing. They voted for the bill. I voted against the bill. We both came back.

Mr. AUCOIN. They're not here anymore. You're still here.

Mr. YATES. That's right. [Laughter.]

I never thought of that. They're probably smarter than I am. Anyhow, the point I'm making is that it was a——

Mr. REGULA. I don't think we were subsidizing communists with the taxpayers' money.

Mr. YATES. But Fred Busbee said we were. When he tried to stop that so-called communist art show, saying that he never saw so much communist art in his life——

Mr. REGULA. Well, when I was in the State legislature, we had a Ku Klux Klan scare.

Mr. YATES. Mr. Frohnmayer, would you rather testify? Or would you rather listen? [Laughter.]

Mr. REGULA. There were two or more people with a sheet on or with something on assembling in a private field. There were about half a dozen of us. I was the only Republican, but we were against it. It violates the right to free assembly.

Mr. YATES. Of course it does. That's why I think that when the time comes you can vote with me on this one. [Laughter.]

Mr. REGULA. Anyway, back to the questions. Are you saying that the criteria of the Miller case is applicable to all of your decisions on granting?

Mr. FROHNMAYER. I think it has been all along. My point on this really, Congressman, is that what is available to you in the legislature is a blunt instrument. What is available to us in terms of procedure is a much finer instrument. It's terribly difficult, I believe, once you start down that road of laying on content restriction——

Mr. REGULA. It is very difficult to make the decisions as to which is better or which falls within a criteria. I, personally, having seen the pictures on Tongues of Flame, can't see how you could determine that some of those are not obscene. Maybe that's just a matter of opinion. Obviously, it is. I can't rationally explain to my constituents why something like that would be funded under any circumstances. If we don't have any language, as you would, I assume, like to see this bill or the authorization, how do we ensure

the American taxpayer that we don't have a continuum of these problems—Mapplethorpe, Serreno, Tongues of Flame, et cetera—and, frankly, I have to say that I think if that were the case—people have got to have something to protect themselves with.

Mr. YATES. If you would permit me to interrupt you for just a moment, again.

Mr. REGULA. Sure.

Mr. YATES. The record of the NEA over 25 years shows that they have handled it perfectly well. You have one or two deviations. Had you had that language, the language we put into the bill this last year, I don't think it would have changed anything.

Do you think it would have changed anything, John?

Mr. FROHNMAYER. I can't really speculate on that.

Mr. YATES. Well, you can speculate on it.

Mr. FROHNMAYER. One thing that has clearly happened is that everybody is sensitized to this issue. You couldn't be alive on this planet and not know about Mapplethorpe and Serrano and all of the difficulties that have been caused.

Mr. YATES. That's why I wondered why you put that into your requirements.

PROCEDURAL CHANGES

Mr. FROHNMAYER. But the point that I continually try to make is that the answer is in procedures, if an answer is needed. Procedures to insure that you get a broad representation of viewpoints on the panels, to make sure that you have broad geographical distribution because people tend to think differently and have different standards in different parts of the country. I really think that is the answer. It is not as dramatic an answer as legislation, but I believe it is a much more workable answer.

Mr. REGULA. Structurally, would you welcome the requirement that there be a layperson on these panels?

Mr. FROHNMAYER. Yes, and we are already doing that. That is one of the things that I said in my confirmation hearings that I thought was appropriate. I don't mean somebody off the street who doesn't know anything about the arts. I mean somebody who has a background in the arts which qualifies that person to sit on a panel, but doesn't necessarily make her or his living in the arts. That is what my definition of a layperson is. Like the trustee of a museum, or a board member of some organization, or——

Mr. REGULA. You wouldn't go as far as to pick somebody that has really had no involvement in the arts community at all?

Mr. FROHNMAYER. I would be real reluctant to do that. Just as if we were all consulting on whether or not I needed a medical operation and some layperson was in there saying, "Well, he looks pretty healthy to me." [Laughter.]

Mr. REGULA. Well, it is a more subjective criteria.

Mr. Chairman, I think we can stop there. I just point out to this audience that I got a letter from a lady yesterday who said, "How could you have not supported Helms when the Senate unanimously supported Helms?"

LEGISLATIVE HISTORY ON AMENDMENT

Mr. YATES. That emphasizes what I said earlier today that people just don't know what went on or has been going on. She did not know that amendment was accepted by two Senators. The Helms amendment is accepted by Byrd and by McClure with nobody on the floor——

Mr. REGULA. Senator Metzenbaum.

Mr. YATES. That's what I was just going to say. Metzenbaum was on the floor, and Chafee was on the floor. Metzenbaum expressed concern, and Chafee expressed——

Mr. REGULA. But given the Senate rules, if anybody objects doesn't that stop it?

Mr. YATES. Well, I would have thought that they would have stopped it. No, no, no. Chafee objected to it, but he didn't call for a vote. If he called for a vote, that would have been something else. It wasn't the entire Senate. The entire Senate wasn't present to vote on it. That is the point. As a matter of fact, when the entire Senate voted on it——

Mr. REGULA. After we had put language in.

Mr. YATES. No, before we put language in—it was rejected. It was rejected while we were still in conference. That is when Fowler came forward with his amendment which stripped the Endowment out of the Helms amendment and then approved the Helms language for the two endowments, as I remember. That is what the Senate came to the conference with on that Friday morning. Then they wanted us to accept the Fowler language. That is the language that put those two clauses in, which gave Mr. Frohnmayer his freedom to act. The point is you can tell that woman that the whole Senate rejected the Helms amendment when he——

Mr. REGULA. We'll have to ask the chairman of the Endowment if he has any other questions.

Mr. YATES. Mr. AuCoin? Do you have some questions you want to ask him?

Mr. AUCOIN. Yes, I do.

Mr. YATES. Okay. Go ahead.

Mr. AUCOIN. Are we still on the program directors, Mr. Chairman? I want to know at what point we are in the hearing. Are we still on program directors?

Mr. YATES. We have program directors.

Mr. AUCOIN. Is this the last program director?

Mr. YATES. No, no. We have more. We haven't had Brian O'Doherty. Who else haven't we had yet? We haven't had expansion arts yet, and we haven't had—who else?

IMPLEMENTATION OF NEW ANTI-OBSCENITY PROVISION

Mr. AUCOIN. I would just like to hear from the program directors, and I'll start with this program director, about whether you're having trouble implementing the new anti-obscenity provision? Secondly, I think the committee should know, and it would be helpful to have it on the record, how the peer review panels are reacting to the new requirement that you have to offer?

Mr. OLIVER. Two questions——

Mr. AUCOIN. Yes.

Mr. OLIVER. The first is a very good question because we've had a good deal about it in the newspapers within the last week. I would say that the museum field as a whole is not planning to make an issue of the contents of the new document which is added to an already existing document. I have received a number of telephone calls about it. While most museum people object to the language, I do not anticipate receiving grant documents back unsigned. No one has said that they would not sign it.

PANEL REACTION TO ANTI-OBSCENITY PROVISION

The second part of the question, "How have the panels reacted to it?"—we have distributed the new language to the panels prior to their one-day deliberation or five-day deliberation. The chairman has come in and discussed the language with the panelists. They have asked that we take it very seriously. Out of a panel of, let's say, 10 panelists, there are 1 or 2 who find it exceedingly objectionable, but they did not decline to serve as a result of it. No one has turned us down.

Mr. AUCOIN. What was the basis for their objection?

Mr. OLIVER. The basis for their objection, I think, is that it is unnecessary.

Mr. AUCOIN. I agree.

Mr. OLIVER. That it imposes something from the outside on a deliberative process which they feel they should be free of this type of restriction.

Mr. REGULA. Will the gentleman yield?

Mr. AUCOIN. I've been waiting all day long, but I'll be delighted——

EFFECT ON GRANT APPLICATIONS

Mr. REGULA. I just wondered if grant application numbers have declined.

Mr. AUCOIN. That is my next question.

Mr. REGULA. Oh, I'm sorry.

Mr. AUCOIN. No. We'll both ask the question.

Mr. REGULA. All right.

Mr. OLIVER. Let me start with the special exhibitions category which accounts for 45 to 50 percent of our application load. We receive annually some 1,250 applications. In the exhibition category, we have traditionally received something in the order of 475 or 480 applications. This year, we received between 445 and 450 applications, a decrease of 30 or 40 applications from what had been a plateau of several years.

Do I attribute that decrease to the current controversy? No. I attribute that decrease to the general slowdown in the pace of exhibitions being undertaken by museums because of the increasing expense in mounting exhibitions, brought on in particular by increased insurance valuations for works of art. Whereas organizations may have done three to five exhibitions in previous years, now they have done one less. That accounts for a general slowdown. I expect to see it at a somewhat reduced level for the next several years regardless of how this issue is spelled out.

Mr. YATES. Isn't it also true that they may have increased difficulty raising the matching funds because of the fact that you may be going into the pornography——

Mr. OLIVER. I think museums as a whole are finding corporations less willing to support as many projects as they had in the past in exhibition. Corporate funders and private individuals are asking to sit out this exhibition or that exhibition, not because of content but just because of other priorities on their agendas.

Mr. AUCOIN. The level of giving has declined?

Mr. OLIVER. The level of corporate giving certainly has not increased in the last two years.

Mr. AUCOIN. It had in the years past?

Mr. OLIVER. Yes, it had, most assuredly. I think museums——

Mr. AUCOIN. I think it would be interesting to have for the record, if it is useful on a program-by-program basis, how that pattern of corporate giving--how it had run in the years prior to this current year and what has happened to this year and, also, what has happened on the number of applicants. If we have to live under, God forbid, this language again for another year, we might get a similar explanation next year and see, in fact, what the impacts are in these respects, particularly corporate giving.

Mr. OLIVER. I don't like to base a trend on one year, but I'm willing to predict that it is going to be the same next year.

Mr. AUCOIN. I'd be willing to predict the same thing. I think it would be interesting to know what has happened. Can we have that, John, for the record?

Mr. FROHNMAYER. Well, of course, what we would be able to give you now would be incomplete for fiscal year 1990.

Mr. AUCOIN. Yes.

Mr. FROHNMAYER. I don't know how much use that would be until at least a year from now, or at least at the close of the fiscal year. We can certainly take a look at what is available and give you anything that seems to be statistically significant.

Mr. AUCOIN. Whatever you can do that is significant would be helpful.

I'd like to ask the—if you could have the other program directors who testified before this point in the hearing respond to the same questions I just posed, I think that would be good to have for the record.

Mr. FROHNMAYER. All right.

[The information follows:]

Information is not obtained from grantees regarding specific categories of non-Endowment funds used to match Endowment grants. Consequently, statistics on corporate funds are unavailable.

NATIONAL ENDOWMENT FOR THE ARTS
NON-ENDOWMENT FUNDS USED TO MATCH ENDOWMENT GRANTS
FISCAL YEARS 1986 - 1989
($ in millions)

| | FISCAL YEAR | | | | |
|---|---|---|---|---|---|
| | 1986 | 1987 | 1988 | 1989 | % Change 1986-1989 |
| Total number of Endowment grants awarded to organizations, excluding Challenge grants | 3,674 | 3,580 | 3,563 | 3,548 | - 3% |
| Total Project Costs for all Endowment grants awarded to organizations, excluding Challenge grants | $1,082.7 | $1,174.5 | $1,286.5 | $1,478.6 | + 37% |
| Total amount awarded by the Endowment to all organizational grant recipients, excluding Challenge grants | $ 112.2 | $ 116.9 | $ 115.0 | $ 119.1 | + 6% |
| Total Project Costs for all Endowment grants awarded to organizations, exclusive of amount awarded by the Endowment and exclusive of Challenge grants (line 2 above minus line 3) | $ 970.5 | $1,057.6 | $1,171.5 | $1,359.5 | + 40% |

NOTE 1: This analysis only includes information on grants awarded to organizational grant recipients, exclusive of Challenge.

NOTE 2: To determine the amount of non-Endowment funds used to match Endowment grants, we have taken Total Project Cost (TPC) information, which represents the total amount of funds a grantee intends to commit to an Endowment-supported project, and subtracted from that figure the amount of the Endowment's award.

NOTE 3: TPC information is entered prior to an award being made. These figures are estimates and may change during the course of executing a project; adjustments to TPC information that may occur after the award of the grant are not recorded in the GMS.

NOTE 4: TPC information can include an organization's entire operating budget or entire season of support when this information is identified as match for an Endowment-supported project.

NOTE 5: The total number of grants identified for each fiscal year may include multiple grants to individual organizations.

NOTE 6: Non-Endowment funds can include funding from other federal agencies; although this does not occur very often.

NOTE 7: Information for this analysis was extracted solely from reports generated by the Endowment's Grants Management System (GMS).

Prepared April 18, 1990

Mr. AUCOIN. I have other questions, but I'll wait until after the program——

HELGA PICTURES

Mr. YATES. All right. I want to ask a question. You're familiar with the exhibition of the Helga pictures that was held in the National Gallery?

Mr. OLIVER. Yes, I am.

Mr. YATES. Did that move on to other museums?

Mr. OLIVER. Yes, it moved on to a fair number of other museums.

Mr. YATES. Did it move on with financial aid from the National Endowment for the Arts?

Mr. OLIVER. No, it did not.

Mr. YATES. Suppose the application were now made to you to show the Helga pictures. Would you have trouble with it because of the passage of the law?

Mr. OLIVER. None whatsoever. There would be no problem. That exhibition was shown here at the National Gallery. It was also shown, I believe, at the Brooklyn Museum, in Houston, San Francisco, and any number of major museums across the country.

Mr. YATES. A pretty fair number of intimate nude poses of Helga were in that, right?

Mr. OLIVER. Yes. I was a student of classical art in my youth. I'm reminded that the legacy of Greek art to western European art is the image of the human figure. The image of the human figure has aroused emotions and passions in any number of centuries. We have come to terms with it. I think we came to terms with the pictures in the Helga exhibition some time ago.

Mr. YATES. Are you saying that we've come to terms with it when you hear what Mr. Rohrabacher and Mr. Helms are saying?

Mr. OLIVER. I think we've come to terms with what has been shown in past centuries so that what was shown—the manner in which the human figure was shown in the 16th, or 17th centuries, which might have aroused considerable passion and debate in those centuries, now would cause minimum debate in this century, whereas what is being shown today is arousing the same kind of debate today as that which shown in the earlier centuries caused then. I cannot, obviously, predict what we would think of the art of our century a generation from now, but I'd be willing to say that we would accept a great deal more a generation from now than what we are accepting today.

Mr. YATES. Well, you could say the same thing about Monet's Picnic on the Grass, couldn't you?

Mr. OLIVER. Yes.

Mr. YATES. That arouses a storm of criticism.

Mr. OLIVER. A marble statue in the Corcoran Gallery in 19th century aroused a great deal of indignation then.

Mr. YATES. What about a copy of Michelangelo's David?

Mr. OLIVER. Exactly.

Mr. YATES. I think the question I'm leading up to really is at what point—and you have to decide this, I guess—the sexuality or sensuousness amounts to pornography. Isn't that really what it amounts to?

Mr. OLIVER. Well, I would hope that the process which we have been——

Mr. AUCOIN. He won't know until the courts——

Mr. OLIVER. Well, I would hope that the process that we have in place—stressing, in particular, the regional diversity of panelists who come to judge the applications would work; that the panelists collectively, from their own communities, would come to some consensus as to what was art and what was not art.

Mr. YATES. Is the difference between pornography the time of the artist? What was considered pornography at Manet's time in Picnic on the Grass is no longer pornography?

Mr. OLIVER. Given the debate that you recently read into the record, I would say that it is very difficult to define what pornography is. I wouldn't——

Mr. YATES. He's the one that defined it. Are you not the one that defined it? That's what the statute tells you to do. Even without that statute, you had to do it, didn't you?

Mr. FROHNMAYER. Well, I think that the focus is a little bit different than that, Mr. Chairman. I think the focus is "Does this have really substantial artistic content?"

Mr. YATES. Right.

Mr. FROHNMAYER. That is the issue that we——

Mr. YATES. That is the focus as it always has been.

Mr. FROHNMAYER. That is correct.

Mr. YATES. For any of the directors. That is what I said on the floor of the House when the conference report was presented. Whether we include the language again, as some people want to do, or whether we don't, that will still be the focus, won't it?

Mr. FROHNMAYER. That's correct.

Mr. YATES. Whether it has artistic content—that's what you have to decide. If it doesn't have artistic content, it shouldn't get a grant?

Mr. FROHNMAYER. That's right.

Mr. YATES. Can you have a piece with such artistic content, that is so pornographic that it overcomes the acceptance of it as good art?

Mr. FROHNMAYER. I don't know. I have repeatedly said that art and pornography are opposites and are mutually exclusive. I guess the question you're really asking is, "Do you have to exercise judgment?" The answer is "yes."

Mr. YATES. You have to do that whether you have the language or not.

Mr. FROHNMAYER. That's right.

Mr. YATES. Okay. That's what I say. [Laughter.]

I think we're making it easier than——

Mr. REGULA. On the contrary. He said you make it more difficult for him. Isn't that what you told him?

Mr. FROHNMAYER. Certainly with the current language that is right.

Mr. YATES. All right. Would you like to say anything else?

Mr. OLIVER. I'd love to say a few chosen, positive things about museums.

Mr. YATES. Let me ask you a question. Have you had any occasion where you have heard of incidents where people have com-

plained of what the museums have hanging on their walls as being too pornographic?

Mr. OLIVER. I've probably had more complaints from members of the museum-going constituency and from members of the press that what is displayed in the museums is not of sufficient interest, that it is too tame—than complaints that what is on the wall is not appropriate.

Mr. YATES. That's what I told Mr. Frohnmayer yesterday in my office. He said he wanted to take some exhibits over to countries of Europe. I said, "You better make them landscapes." It is the Congressional feeling now that he is going to have some trouble, I think. I think you're right.

Garrison Keilor testified as to that. He said that the criticism he had was the fact that you didn't have more controversial material that was the subject of some complaint. Go ahead.

Mr. OLIVER. In my temporary vantage point at the Arts Endowment, I'm struck by the number of European visitors passing through my office who remark on the particular nature of American museums that separates them from museums in other countries. Namely, that in this country museums are community organizations. They are, for the most part, private organizations, though some are State or city-owned museums. For the most part, they are private corporations with boards of trustees.

The local community, or the county, determines in very large measure the character of the institution. It is a pleasure to see as you travel around this country is how different American museums are in different parts of the country. What is shown in one museum in one State you would not expect to see shown in another museum in another State. It may be, if it's a permanent collection, the result of a particular collector's tastes or that of a group of citizens at the turn of the century, or the 1950s, or whenever. This affects who the director will be, and what the curatorial staff will be like, and what kinds of projects they will mount.

One feature of the field in this country is the number of college and university art galleries that exist and the large role they play in serving rural audiences once you get away from major east coast universities such as Harvard, Yale, and Princeton. Consider, for instance, the wonderful art gallery at the University of Missouri in Columbia just midway between St. Louis and Kansas City.

I would say between one-fifth and one-quarter of the applications that we receive, and the grants that we give, are from, and go to, academically-affiliated arts institutions. In this rather unusual way, I think we reach audiences outside the major urban centers. We fund, obviously, a great deal more than just exhibitions, though they account for perhaps 45 or 50 percent of our allocation to the program. We have discussed this many times in the past. We support conservation at many levels. We help institutions bring catalogs of their permanent collections, and we have for a long time supported education projects as part of our mission.

Mr. YATES. It is too bad we in the Congress have to get bogged down in this discussion. We have never had a hearing really like this before this year. It seems that this is all that the Congress is interested in—well, not Congress is interested in, but all that the

discussion of the arts of shaking up to as a result of the panel that is taking——

Mr. OLIVER. I have a present for you which is the catalog of the Smith College Art Museum that we funded several years ago. I draw your attention to the very fine portrait of Mary Maples Dunn, the president of Smith College.

Mr. YATES. All right. We have to go vote.

[Brief recess taken.]

Mr. YATES. Had you completed your statement?

Mr. OLIVER. Yes, sir. I had.

Mr. YATES. Would you flesh out for the record, please, your significant achievements during the course of the year, what you hope to do and, if you need more money, how you would use it?

Mr. OLIVER. Yes, sir.

[The information follows:]

MUSEUM PROGRAM

Program Accomplishments

**Special Exhibitions:**

A grant in the amount of $100,000 was awarded to the Nelson-Atkins Museum of Art, Kansas City, Missouri to support a retrospective exhibition of the work of Thomas Hart Benton, the noted midwestern regionalist artist. Benton, who lived and worked in Kansas City, is known for his colorful murals depicting aspects of American life from all regions of the country. The first major traveling exhibition to span the artist's long career brought together approximately 80 works including three early mural cycles that had not previously been exhibited together. An hour-long documentary film on the artist was produced by WGBH, Boston and a comprehensive catalogue-biography was published to accompany the exhibition. Extensive education components were developed for primary and secondary school teachers in Kansas and Missouri. The exhibition travelled from Kansas City to the Detroit Institute of Arts, the Whitney Museum of American Art, New York, and recently opened at the Los Angeles County Museum of Art where it will be on view through July, 1990. Over 233,000 have viewed the exhibition at the first three venues.

A $50,000 grant was awarded to the Philadelphia Museum of Art for the American viewing of "Jasper Johns: Work Since 1974." The internationally acclaimed and much publicized exhibition, organized by the Museum's curator of 20th-century art, was first shown at the U.S. Pavilion at the Venice Biennale in the summer of 1988, where Johns was awarded the grand prize as best artist. The exhibition, which included approximately 20 paintings, many of them quite large, as well as drawings and etchings, presented a coherent survey of Johns' recent work. Robert Hughes, in an article for Time magazine wrote of Johns, "one leaves the exhibition convinced he is the deepest of living American artists, a painter whose subtlety and richness of imagination stand beyond doubt...." The exhibition proved extraordinarily popular for a one-person show--more than 120,000 visitors saw it.

A $50,000 grant was awarded to the Center for African Art in New York City to support an exhibition titled "Africa and the Renaissance: Art in Ivory." The exhibition, accompanied by a fully illustrated, scholarly catalogue, included 125 works of African, European and Afro-Portuguese art, many of which had never before been seen in the United States. The exhibition, the first devoted to this subject, revealed the cross-cultural interaction between Europeans and West Africans in the 15th and 16th centuries. The project included a symposium attended by an international group of scholars in the field. Only two venues were allowed by lending institutions, due to the fragility of

the ivories on loan. The second venue was the Museum of Fine Arts, Houston. The exhibition was seen by more than 99,000 people.

A grant of $150,000 was awarded to the Museum of Modern Art in New York City to support the exhibition "Picasso and Braque: Pioneering Cubism." John Russell in the New York Times described the exhibition as "one of the most important exhibitions ever mounted by the Museum." Consisting of some 390 paintings and drawings, it documented the remarkable collaboration between Pablo Picasso and Georges Braque from late 1908 until the outbreak of World War I in the summer of 1914. During this period the two artists engaged in a creative dialogue that may well be unique in the history of art evolving a style known as Cubism which changed not only the look but the nature of art. Organized chronologically, the exhibition, and the accompanying 460-page scholarly catalogue, detailed every phase in the artists' development of Cubism providing the opportunity for works to be seen side by side for the first time since they were in the artists' studios. A lecture series, a full length film, a video tape, and an international symposium were held in conjunction with the exhibition.

A grant of $67,500 was awarded to the New Museum of Contemporary Art in New York City for a collaborative exhibition with the New Museum, the Museum of Contemporary Hispanic Art and the Studio Museum in Harlem presenting a multicultural, multidisciplinary view of the 1980s. "The Decade Show" focuses on the concept of identity as a key issue in the art produced during this period and examines ways in which the notion of identity has been addressed by artists and theorists with diverse backgrounds and perspectives, working in a variety of fields. Each museum is to select 20 visual artists and ten performance, video, and film artists who have been exploring aspects of identiy as they relate to large artistic questions concerning alienation, violence, environmental disaster, racism, religion, history, myth, politics, anthropology, and literature. The exhibition is to be shown concurrently at all three institutions and will introduce the artists to new audiences. The three museums are offering a range of educational activities and materials to encourage visitation to all three exhibitions and to stimulate dialogue among artists, students, critics, art historians, museum professionals, and the general public.

A $55,000 grant was awarded to the Dallas Museum of Art to support the exhibition "Black Art - Ancestral Legacy: The African Impulse in African-American Art." The exhibition will bring together for the first time the work of both trained and self-taught black artists from throughout the United States and the Caribbean. Included will such well-known artists as Betye Saar, John Biggers, Jacob Lawrence and Faith Ringgold as well as a number of artists who have never before received national attention. Approximately 100 paintings, sculptures, drawings

and installation pieces will be included as well as a variety of didactic materials to help place the art within its cultural context. While other exhibitions have focussed on the work of black artists, none has attempted to examine and document fully the dispersal of African cultural influence in American art. A scholarly catalogue will accompany the exhibition presenting new scholarship in the field of African-American art. Possible venues for the exhibition are the Art Institute of Chicago, the Studio Museum in Harlem, the Museum of Fine Arts, Boston, the Virginia Museum of Fine Arts, the Corcoran Gallery of Art, and the Saint Louis Art Museum.

The Paine Art Center and Arboretum, Oshkosh, WI, with the help of a $15,000 grant from the Arts Endowment, was recently able to present the exhibition "The Grand Tradition: British Art from Amherst College," organized by the Mead Art Museum in Amherst, MA. The exhibition included outstanding examples of British paintings, prints and watercolors, and decorative arts and provided the opportunity for state and area residents to see firsthand work by such major figures as Thomas Gainsborough, J.M.W. Turner, and William Blake. Endowment funds also helped the Art Center to develop interpretive programs, as well as present a concert and dramatic readings.

The Arts Endowment supported the Boise Art Museum of Idaho with a $20,000 grant to present Red Grooms' "Ruckus Rodeo" in Boise and to coordinate its showing at the Cheney Cowles Museum in Spokane, Washington. The project, an example of the kind of collection sharing the Endowment has encouraged, allowed the museums to maximize their resources by collaborating on the borrowing of this important and popular work from the Modern Art Museum of Fort Worth. "Ruckus Rodeo" is a large scale, room-size installation which explores the rodeo's place in our time through the artist's characteristic use of humor and caricature. The grant also allowed the museums to present a series of lectures on the subject of art and humor and to produce a free informational handout.

Utilization of Museum Resources:

In FY 90, a grant of $15,000 was awarded to Los Amigos del Museo del Barrio, New York, NY, to develop educational programs for two traditionally underserved museum audiences: the elderly and the hearing-impaired. Located in East Harlem, the Museum has, since its inception in 1969, played an important cultural role in its community, its educational programs drawing over 20,000 people annually. Recognizing the need to serve the elderly and hearing-impaired, the Museum has begun working with the National Council on Aging, the State Board of Education, and local social welfare groups to design programs and materials, such as large print and bilingual gallery guides, tailored to the special requirements of these audiences.

A grant of $25,000 was awarded to Sealaska Heritage Foundation, Juneau, AK, to produce an educational documentary film presenting the rich artistic heritage of the Klukwan region in the American Northwest. The documentary has been made in conjunction with the exhibition, "Many Worlds and Many Meanings: The Crest Art of Klukwan," which opened in spring, 1990 at the Alaska State Museum. This film, the first in-depth documentary examination of Klukwan art and culture, will be available throughout the country via public and cable television broadcasts, and presentations in schools, museums and libraries. In so doing, these magnificent works of art and the sophisticated, yet little-understood, culture that produced them will enlighten new and appreciative audiences.

The Utah Museum of Fine Arts in Salt Lake City was supported with a $16,900 grant for a collection-sharing project with the Nora Eccles Harrison Museum of Art in Logan. The two museums have collaborated in organizing and touring an exhibition of American ceramics consisting of approximately 60 works dating from 1945 to the present. It will be the first time these collections have been exhibited together, and the exhibition will tour throughout the region.

In FY 88, the Program awarded grant of $45,000 to the Chrysler Museum in Norfolk, VA to reinstall its glass collection, one of the finest in the United States. The collection, consisting primarily of fine glass of the 19th and early 20th centuries but with also significant holdings ranging in date from antiquity to the present, was installed in new galleries consisting of ten rooms and seven adjacent study storage bays. Arranged chronologically and topically, the reinstallation allowed one-third more of the collection to be on display. The objects are enhanced by improved and more appropriate lighting and display cases and are accompanied by new interpretive materials. General tours and special study tours on varied topics also enrich the programming.

A $121,000 "Special Artistic Initiative" grant was awarded to the Mississippi Museum of Art to support the implementation of a satellite gallery system throughout the predominantly rural state of Mississippi. These satellite galleries will offer year-round exhibition programs and educational offerings including lectures, films, seminars, and teachers workshops. Eleven cities have been selected to participate in the program, allowing more than 85% of the state's population to be within a 40-minute drive of one of the galleries. Two model sites were selected to implement the first phase of the project. Funds for modification of facilities were raised on the community level; Endowment funds will be used for exhibition programming, educational materials, and the development of community support structures.

A Special Artistic Initiative grant of $250,000 was awarded to the La Jolla Museum of Contemporary Art to support an initiative entitled "Dos Ciudades/Two Cities: A Border Project," a series of exhibitions, artists' residencies, projects, commissions, symposia, lectures, educational activities, films, and multidisciplinary programs focusing artistically on the border separating San Diego from Tijuana and, by extension the United States from Mexico and the Third World. The project is made up of four parts, each with supplementary programs and educational components: 1) "Border Actualities," which will include a major exhibition as well as installations and performances by artists who are from the border region or use the border or border issues in their work; 2) "Southern California/Mexico Art Exchange," an exchange exhibition with artists north and south of the border; 3) "Artists' Commissions: The Border as a point of departure"; and 4) a publication that will highlight the different aspects of the project. The initiative offers the Museum an opportunity to concentrate on the unique assets of San Diego, a community influenced by Latin American culture and located on one of the world's most important borders between industrialized and developing nations. It will also help to redefine the Museum's mission to reflect this cultural reality. Unified by its theme if the border, "Dos Cuidades" will explore, through art, the migration of ideas -- not just people -- across boundaries.

A grant of $109,500 was awarded to the Newark Museum to support the implementation of a three-year project focusing on the reinterpretation of the Museum's collection of Tibetan art assembled over the last 75 years, and one of the finest in the world. The majority of the works were obtained from Tibet or, with documentation as to their original use, from Tibetans. The objects in the collection range from sacred altars, painting and sculpture to boots and saddles. The project features eight especially designed galleries and will include a series of programs among them workshops, multimedia productions, ceremonies, performances, printed guides, and interpretive programs for children and adults. In implementing the project the museum has drawn on the knowledge of the large Tibetan community living in the area as well as academic consultants, Tibetan religious and lay advisors, and visual and performing artists.

A grant of $35,000 was awarded to the Pierpont Morgan Library, New York City to support the publication of the first volume of a comprehensive catalogue of the Library's celebrated collection of Netherlandish drawings. Aspects of the collection of over 9,000 old master drawings and prints have been subjects of exhibitions but no complete catalogue exists of any sub-set of the collection. The fully-illustrated volume will include the 15th- and 16th-century Netherlandish drawings and 17th- and 18th-century Flemish drawings, some 340 in all. Among the artists represented are Bosch, Pieter Jan Bruegel, Pieter Coeck

van Aelst, de Gheyn, Goltzius, Gossaert, Hoefnagel, van Dyck, and Rubens. The numerous details of attribution, iconography, media, physical condition, provenance, critical survey and appraisal, together with the relevant bibliography, will be of immense value to scholars and the public.

The University of Kentucky Research Foundation recently received a grant of $25,000 from the Endowment to assist the University's art museum with publication of an illustrated handbook of the permanent collection. This museum, which is one of only two major art museums in the state of Kentucky, serves as a key cultural resource for the University, the local community, and state arts organizations. The illustrated handbook will document key pieces in the collection.

**Care of Collections:**

In FY 88, a grant of $12,400 was awarded to the Hampton University Museum and Archives, Hampton, VA, to conserve nearly 120 works on paper created in the 19th century by Native Americans at Hampton University. This cache of works, thought for many years to be lost, was rediscovered in 1987 in a University attic. All had suffered extensive damage from decades of neglect. With the assistance of the grant, the Museum recruited a specialized conservator to stabilize and preserve these fragile documents. In addition, the works and the artists who created them were documented for the first time. This information was made available to scholars and the general public. A selection of drawings from this group was included in a recent exhibition on Hampton University's Native American education program.

In FY 89 a grant of $17,700 was awarded to the Museum of Fine Arts, Boston to support the conservation of "Dead Christ with Angels," a 16th-century masterwork by the Italian Mannerist Rosso Fiorentino. This is one of the few panel paintings by Rosso to have survived and it is the premier example of its kind in the United States. Due to the extremely delicate condition of the painting, the Museum has enlisted Giovanni Marussich, a world-renowned conservator of Italian Renaissance painting, to carry out the restoration of this extremely important work. After treatment, the picture will be reinstalled in the Museum's galleries and re-presented to the general public.

In FY 88 a grant of $19,100 was awarded to the Museum of International Folk Art, Sante Fe, NM, to support the conservation of over 100 works of Hispanic folk art. Comprised of panel paintings, colonial silver, furniture, and textiles, the collection forms a history of national patrimony and serves as a unique repository of Southwestern art. The preservation of these artifacts will coincide with the opening of the Museum's Hispanic Heritage Wing, commemorating the Quincentennial of

Columbus' voyage to America. Once conserved and reinstalled in this new exhibition space, these important works, functioning as fine aesthetic examples as well as historical documents, will illuminate Hispanic heritage from the discovery of the New World to the present.

In FY 87, the Metropolitan Museum of Art was awarded $75,000 to upgrade and expand the environmental control system at the Cloisters, a branch of the Museum devoted to Medieval art. The grant was intended for the Cloisters Treasury whose collection includes some of the finest known examples of Gothic illuminated manuscripts, among them, "The Tres Riches Heures of Jean, Duc de Berry." The project assured that this priceless collection would be housed in a safe environment with constant temperature and relative humidity.

**Professional Development:**

In FY 88 a grant of $16,400 was awarded to Hampton University, Hampton VA, to support graduate museum traineeships for the University's largely Black student population. This program was designed to train minority students for careers in the museum field and produce museum professions fluent in the care and study of ethnographic works of art. The 36-hour curriculum provided coursework in museum methodology, art history, and philosophical issues facing the museum field. Trainees worked extensively with the Hampton University Museum's collection, perhaps the most significant group of African American and ethnographic art in the country. Recent graduates have advanced to careers at several ethnographic museums with national status, including the Studio Museum in Harlem.

The Denver Art Museum in Colorado was awarded a $16,000 Arts Endowment grant to help provide a 54-week internship to a Native American student from Colorado interested in a museum career. Through a concentrated program based on a team approach and a close working relationship with the staff, the intern gains valuable experience in the Museum's core activities of exhibiting and interpreting works of art.

**Museum Purchase Plan:**

With the Endowment's assistance from a grant of $10,500, the Fort Wayne Museum of Art in Indiana recently purchased two works by contemporary American artists, a drawing by Dorothy Dehner and an important large-scale work on paper by Robert Stackhouse entitled "Installation of the Brooklyn Bridge." The Museum is the primary source for contemporary art in northeastern Indiana and the acquisition of these two works, chosen to build on existing strengths, helps the institution to enhance and expand regional appreciation of the work of living American artists.

With Endowment funds provided by a Museum Purchase Plan grant, the Butler Institute of American Art in Ohio was able to purchase a painting by the artist Sam Gilliam. Entitled "Mars at Argyles," the painting is an important example of the post-painterly abstraction movement of the 1960s and 1970s and represents an attempt in Gilliam's work to forge a bridge between painting and sculpture. This work is a meaningful addition to the Museum's growing collection of works by prominent black artists.

Museum Program

Budget Considerations

Economists and the museum profession agree that the extraordinary expansion of museum space, staff, activities and budgets seen in the last two decades cannot be maintained in the 1990s. The next decade is likely to be one of retrenchment. As a result most museums must seek to preserve their artistic programming against periods of financial adversity. Key to this is the need to endow artistic activities and curatorial and other professional positions at art museums. Musums would be greatly assisted by additional funds similar to those avaialble for Challenge II.

Special Exhibitions

Special exhibitions account for approximately 45 percent of the Program's funds. Costs of mounting exhibitions have soared in the last decade owing in part to higher insurance premiums, increased crating and shipping costs, and the more substantial (and hence more expensive) nature of accompanying catalogues. Although no ceiling exists, the maximum grant is likely to be $100,000, just what it was ten years ago.

Federal grants allow more exhibitions to take place - they quicken the pace - and they enhance adjunct programming and the quality of catalogues. Equally significant is the lead role a grant plays in putting into motion the more difficult project whether it is contemporary art for one institution or Japanese paintings for another. The category must eventually receive additional funds, at least half again as much as the present allocation, to restore the effectiveness of its grants to the level of a decade ago.

Education

Museums have long considered themselves and have been viewed by their communities as educational institutions. With cultural diversity a key feature of current and future audiences, museums are rethinking their educational strategies. In FY 90 the Museum Program made Education a separate subcategory of the Utilization of Museum Resources category and is currently revising the guideline language to broaden its approach to museum education. Museums are encouraged to address the needs and interests of multicultural audiences and audiences not normally served. The Endowment will also encourage museums to initiate indepth learning programs for grades K through 12 using museum collections, and to provide inservice training for teachers to familiarize them with museum resources and the specialised skills needed in teaching an appreciation of the visual arts. Additional funds will be needed to make this initiative a reality.

Regional Touring

Rural audiences have traditionally been at a disadvantage in having access to original works of art. Additional funds could be used to help regional and service organizations develop touring exhibition programs to be made available to small institutions, especially those serving rural audiences. An initiative in this area would encourage museums to share their collections with underserved audiences. Small college art museums could be expected to be among the beneficiaries of such an initiative.

Utilization of Museum Resources

The Arts Endowment should encourage museums to make better use of their permanent collections through long-term reinstallations of these collections, temporary exhibitions drawn from the permanent collection, and the sharing or exchange of parts of the permanent collection among one or more museums. The average actual grant in this category is presently less than one quarter the maximum grant allowed. The allocation, doubled, could be usefully spent.

Mr. YATES. Okay. Should we have media? Is our media consultant here?

Mr. O'DOHERTY. Yes, sir.

Mr. YATES. Okay. You carry around a volume of the Congressional Record?

Mr. O'DOHERTY. I felt that I needed to have the ammunition after listening to that debate, sir.

Mr. YATES. Well, have you got something lighter?

Mr. O'DOHERTY. Yes, I do. Actually, I have a newspaper that I think is known to you and members of the committee.

Mr. YATES. Yes.

Mr. O'DOHERTY. When you talk about how much we penetrate various populations, I'm sure the other committee members noticed that on last Monday's Roll Call, which is the newspaper of Congress, that on page——

Mr. YATES. No, not of Congress, about Congress.

Mr. O'DOHERTY. It says "of Congress" on top here but that is probably a lie.

Mr. YATES. It is a lie. [Laughter.]

Mr. O'DOHERTY. I noticed that on page 11, there is an advertisement for American Playhouse. You're not impressed?

Mr. YATES. Well, why should I be impressed?

Mr. O'DOHERTY. Well, I think——

Mr. YATES. They'll take any kind of an ad. [Laughter.]

Mr. O'DOHERTY. Well, I thought it would be interesting to see—we're talking now about how we get the word out and how people see the arts, et cetera. This has been a leit motif of your concerns.

Mr. YATES. Brian, I watched your *American Playhouse* shows on public television. They are very, very good. They are excellent. I want you to go further for my taste.

Mr. O'DOHERTY. Oh, I'm going to.

Mr. YATES. I want you to put on shows like they did with Leonard Bernstein when they were explaining Beethoven's Fifth Symphony to the kids, for example. I haven't seen any of that. I wondered why you weren't doing it.

Mr. O'DOHERTY. You mentioned how wonderful it would be to even have these old shows back on the air—these Bernstein shows.

Mr. YATES. Yes.

Mr. O'DOHERTY. We went into the trenches and tried to get those shows back because they were wonderful. We couldn't deal with the rights problem.

Mr. YATES. Really?

Mr. O'DOHERTY. We were blocked all the way on the rights problem.

Mr. YATES. Who owns the rights?

Mr. O'DOHERTY. CBS, Mr. Bernstein and his agent.

Mr. YATES. And he wouldn't let it come back?

Mr. O'DOHERTY. The agent wouldn't let it happen.

Mr. YATES. Really? Have you talked to Bernstein or just the agent?

Mr. O'DOHERTY. It was done through WNET, New York.

Mr. YATES. Why would they not? They wanted too much money or what?

Mr. O'DOHERTY. Well, I guess that is part of it. It is very difficult to resurrect things that are tied up in legal contracts from the past. In the same way, you have this absurd rule on public television of just three showings over two years, so that the——

Mr. YATES. Why do we have that rule?

Mr. O'DOHERTY. That is the union rule. That has to do with the performers and has to do with extra costs if a program is to be shown again. Trying to release productions on videotape is immensely difficult. We have been down in these trenches trying to get that done and trying to get——

Mr. YATES. What about the trenches? That is what we want to know. We want to know what you want to do and why you can't do them. Perhaps we can change things. Who knows? I know I may be optimistic, but at least we want to know what the obstacles are.

Mr. O'DOHERTY. I think the obstacles in the performing arts are the legal aspects, the performers, and the union. The amount of money required to deliver productions into home video, et cetera, is immense. Despite that, the Metropolitan Opera has managed to get several of its operas, with European money by the way, into the home. They're breaking about even.

Mr. YATES. They're very good.

Mr. O'DOHERTY. We're trying to get the *American Masters*, of which the chairman gave you one example earlier, into the home.

Mr. YATES. Let me ask another question, Brian.

Mr. O'DOHERTY. Yes?

Mr. YATES. Leonard Bernstein's picture—CBS has the pictures of Bernstein holding these classes. Have there been any videos or films of that occurring in the case of the dance, for example, or the theater, an example for kids on how you do these things and explaining how these things are done?

Mr. O'DOHERTY. We did fund Guilini and the Los Angeles Philharmonic when he was in Los Angeles.

Mr. YATES. Well, that is music again.

Mr. O'DOHERTY. That's music again. In terms of dance, no.

Mr. YATES. Would Mrs. Kriegsman know the answer to that? Do you know the answer to that, Mrs. Kriegsman?

Ms. KRIEGSMAN. There hasn't been a series to do that.

Mr. YATES. Why wouldn't that be proper for the kids?

Ms. KRIEGSMAN. It would be wonderful.

Mr. YATES. How would you do it? I know it binds your agent on this. If you had the opportunity to have one of your premier Don Sousa's demonstrate this for the kids, or one of your choreographers, why wouldn't that be——

Mr. O'DOHERTY. That we have, actually. You see, we have a series called "Behind the Scenes."

Mr. YATES. Good. That is what I'm talking about.

Mr. O'DOHERTY. It is a children's series. It is a children's series on all of the arts including David Parsons, the choreographer, putting together a dance on this series for children.

Mr. YATES. I saw that.

Mr. O'DOHERTY. Yes, you did. We are having an immense amount of trouble getting that series on the air. We can't fund all

of it. The Endowment gave a massive grant in the amount of $1.5 million to get the series. So far, it has been matched by about $1 million. The total budget for that is $5 million for 10 programs on all of the arts, using major artists. They work with children. The children are on the screen. This is a breakthrough, in my view, in children's programming.

Mr. YATES. Is this only dance?

Mr. O'DOHERTY. No.

Mr. YATES. In what other area?

Mr. O'DOHERTY. David Hockney is the visual artist. Elliott Erwitt is the photographer. There are going to be 10 programs on about four art forms. What is the problem? Why isn't this happening? It is perfect. It is supposed to happen. This is leadership. The Endowment and the Getty Trust got underway and decided to do something about educating children in the arts. Nobody out there——

Mr. YATES. Nobody? Who is that?

Mr. O'DOHERTY. No corporate sponsor.

Mr. YATES. Well, on corporate sponsors, I think they are going to be fewer and farther between than they were in the past because they don't have the money.

Mr. O'DOHERTY. And very, very few foundations want to carry this through. I think this is a thing that the Endowment series encounter regularly in the arts area.

COST OF MEDIA

Mr. YATES. Why do you need so much money? Is there a chance of doing it for half the price?

Mr. O'DOHERTY. No, not at all.

Mr. YATES. Why not?

Mr. O'DOHERTY. Media just costs money.

Mr. YATES. Well, as one who just finished a primary campaign, I know that. [Laughter.]

Mr. YATES. It costs money, but I don't understand why it costs so much. We're trying to find some way of making it much more restrictive. I would have thought that PBS would have welcomed this opportunity.

Mr. O'DOHERTY. PBS loved it.

Mr. YATES. But I guess you have to deal with the unions?

Mr. O'DOHERTY. Are we talking about the children's series now?

Mr. YATES. Yes.

Mr. O'DOHERTY. No, there is no union problem there at all.

Mr. YATES. Why is it so expensive then?

Mr. O'DOHERTY. It is expensive in terms of the production values, the quality of what is done, the 20 or 30 percent overhead for the producing station, because it has to keep going itself. All these series are immensely expensive. There is good news on these series, by the way. You have seen many of them. We have talked about many of them, the eight series that we do—*Playhouse* and the others.

There was a program director in design who used to come to this table when everybody was competing for audiences and say that so many people saw dance, so many people went to museums, and 260 million saw architecture last year.

We can do better than that because if you add up the audiences for the eight series that we have supported this year, 310 million people saw these series. That is deceptive because people stay with the series and the numbers mount up that way. We support 125 hours of programming for a cost of about $4.6 million. That is matched out there in the private sector by $35 million. What is the cost per viewer in this country based upon the amount of money we have put into it? It is 1.5 cents per viewer for all these series.

You have been talking about expenses. I think that is one good buy. We'd like to do a lot more of that. We're talking about rural areas. We're talking about penetration of the country. We're talking about where these series go. When we think of series we tend, unfortunately, to think of television stations, and media, and big business, and all the rest of it. These go out on television stations all over the country.

This, by the way, is a monthly record of what we do, just a sample last month of the kind of thing that we do, and it is impressive. I hope you agree. Now look at all of these television stations here. These are all of the PBS stations across the country.

Mr. YATES. Are you showing this to all the members of the committee?

Mr. O'DOHERTY. Yes. I have actually here—let's talk about Congressman Dicks' area where the station manager—I'm sure he knows him—is Ron Lively in Tacoma. That signal reaches Bremerton where Mr. Dicks resides. That station doesn't carry Great Performances on *American Playhouse.*

Mr. YATES. Why does it not?

Mr. O'DOHERTY. I was going to ask Mr. Dicks. [Laughter.]

It has shown American Masters, but it doesn't right now. It does show *Live From Lincoln Center.* I note that in the case of virtually every member of this committee that the town in which he lives is served by these series that we fund—and the surrounding areas are served by these series. We know they penetrate rural areas because you get letters. I think that these letters should be on the record at some point. They are a bunch of letters from people out there in the country who have no access to opera houses, or to museums, or to major institutions. Some of them are disabled. They write to the Metropolitan Opera and say "thank you." They write to *American Playhouse* and say "thank you." Here is a particularly touching one. Am I wasting your time here? Would you like to hear it?

Mr. YATES. You're not wasting my time at all. I would like to hear it.

Mr. O'DOHERTY. This is a letter from a lady who says, "I enjoyed every second of A Raisin in the Sun starring Danny Glover and Esther Rolle. I didn't want it to come to an end. It brought back many memories of my childhood when I would listen to my elder relatives speak of these same issues. Although my past originates from the south, I can very well empathize with the meaning of the play and can also associate that with a personal experience that I face on a daily basis." I think we are really reaching people if art is doing this.

"Living in the south and watching other black families relocate to the north, some people had the impression that the jobs were so much better and that black people did not have to deal with racial

prejudice as often. What it meant to me was that there is prejudice everywhere, be it racial, religious, or otherwise. A Raisin in the Sun was aired at a good time in my life when a lot of young black people are taking things so much for granted and have begun to forget what those before us have had to struggle to achieve.

"Thank you for airing such an inspiring, exciting, and invigorating play."

There are letters like this in each of these series that come to the stations.

Mr. YATES. Put them in the record. Bring them forward.

Mr. O'DOHERTY. We'd like to send them to you, if we may.

Mr. YATES. Bring them forward. Let's put them in the record.

[The information follows:]

PROGRAMMING IN THE ARTS

TELEVISION SERIES SUPPORTED BY THE NATIONAL ENDOWMENT FOR THE ARTS

SAMPLE LETTERS FROM VIEWERS

American Masters

Marietta, Ohio
White Bear Lake, Minnesota

Great Performances

Laguna Beach, California
Rochester, New York

Metropolitan Opera Presents

Arlington, Texas

Wonderworks

Spokane, Washington
Albuquerque, New Mexico

American Playhouse

Landover, Maryland
Gig Harbor, Washington

The Independents

Bloomington, Indiana
Lexington, Kentucky

Alive From Off Center

Anchorage, Alaska

P.O.V. (Point of View)

Kansas City, Missouri
Dearborn, Michigan

Live From Lincoln Center

Murphysboro, Illinois
Jamestown, Rhode Island

LETTER FROM MARIETTA, OH
RE: AMERICAN MASTERS TV SERIES

Marietta College
Chartered in 1835

To: WNET
From: William L. Buelow

I recently saw a wonderful T.V. show on our PBS station about the life of Louis Armstrong with an interview by Dave and Iola Brubeck.

Is there any way I could use that film for a class I teach in Music, Jazz History, next semester.

I would be willing to rent or pay mailing costs. It was such a fine show and would be so meaningful for my students.

William L. Buelow
Prof. of Music
Marietta College
Marietta Ohio
45750

Marietta, Ohio 45750-3031 • 614 / 373-4643

LETTER FROM WHITE BEAR LAKE, MINNESOTA
RE: AMERICAN MASTERS TV SERIES

john p. zdechlik
3860 van dyke, white bear lake, minnesota 55110
(612) 426-4575

8/16/89

Producer: American Masters
WNET
356 West 58th St.
New York, New York 10019

Dear Sir:

I have recently viewed your American Master Series parts one and two on Ellington and Armstrong. I was very impressed with the content and artistic quality of these productions.
I teach a history of American Jazz at Lakewood Community College and would like to know if these materials are available on video cassette? They would be enormously helpful in such a class.
I would like to know also what the other titles of the series are.

Please inform me as to the above at your earliest convienience.
Thank you for your time and for the series.

Sincerely,
John Zdechlik
Dr. John Zdechlik

LETTER FROM LAGUNA BEACH, CA
RE: GREAT PERFORMANCES TV SERIES

LAGUNA BEACH, CA.
January 7, 1990

Mr. Jac Venza -

I can't tell you how happy we are to hear that real ballet will soon return to PBS stations.

We particularly look forward to the "Tudor Evening", Six Balanchine Ballerinas and the "Margot Fonteyn story", in that order.

It would be nice if PBS paid more attention to the Arts because Cable companies aren't providing much.

We live in Laguna Beach, a reasonably intelligent and diverse community, but the L.A. Times own Dimension Cable Company will not bring the Bravo channel to us because only the usual minority wants it.

Imagine our frustration when we read the Bravo listings in the Times!

So we are counting on you - and thanks for all the good stuff you bring to us.

Cheers -

Mr. & Mrs. Don Estep

LETTER FROM ROCHESTER, NY
RE: GREAT PERFORMANCES TV SERIES
(DANCE IN AMERICA)

Mrs. Fred William Zimmer
1570 East Avenue, Apt. 805, Rochester, N.Y. 14610

January 16, 1979

Great Performances
c/o WNET
356 West 58th Street
New York, New York 10019

Dear Sirs

A Rave Review!

On January at 1:00 P.M. on station WXXI Rochester, New York 14610, I saw Mikhail Baryshnykov dance. I would love to have you repeat and replay the exquisite performance.

Thank you. I am a loyal contributor to PBS

& Mikhail married. Would love a biography!

Sincerely,
Peggy Zimmer

LETTER FROM ARLINGTON, TX
RE: METROPOLITAN OPERA PRESENTS
TV SERIES

cc: Media
Artistic
Barbara Hellm-
[illegible]

Wm. Roberts
2713 Lynnwood Dr., Apt. 181
Arlington, Tex. 76013

Jan. 2, 1989

THE MET
The Metropolitan Opera
Lincoln Center
New York, New York 10023

Sir:

On Wednesday, December 27th, I sat in my living room and watched in awe as glorious voices surrounded me. Never in my life have I enjoyed television as I did that night. Your production of "Aida" had to be the grandeurs of telecasting.

If I were rich, I'd send a dozen orchids to each of the great voices that enriched my night. But I am not rich, but am one of the millions of elderly who probably would never get to see such a superb offering of great music, great voices, great ballet, and even greater conducting of an opera. For this I am truly grateful.

I wish I could send something, but my social security limits me to what I can spend.

Maybe my gracious and sincere thanks for allowing me to watch such a spectacle in my living room can be sufficient.

Thank you, THE MET, from a grateful listener and viewer.

Wm. Roberts

Wm. Bill Roberts

LETTER FROM SPOKANE, WASHINGTON
RE: WONDERWORKS TV SERIES

MAR 5 1990

Katherine R. Harris
East 1012 37th St.
Spokane, WA 99203

Mar. 2, 1990

Dear J. Rayrid,

Our family has just discovered the fine program "Wonderworks!" We were delighted with the Chronicles of Narnia Series and are hoping that the further adventures in that series will also be broadcast. Do you know if and when this will happen?

Thank you for adding to the small number of quality TV programs for families.

Sincerely. Kathryn Har

TRANSCRIPT OF ATTACHED LETTER FROM
ALBUQUERQUE, NEW MEXICO
RE: WONDERWORKS TV SERIES

232 Shirk Lane SW
Albuquerque, NM 8710[illegible]
1-29-90

Wonder Works
WQED
4802 5th Avenue
Pittsburg, Pennsylvania 15213

Gentlemen:

I saw your production of "Sweet 15" on Albuquerque's educational channel KNME, it was a beautiful and sensitive treatment of a very relative topic.

I am a bilingual program director in Albuquerque schools and all my students are recent arrivals in the U.S. The program treats themes that are of enormous relevance in their lives.

I would like to purchase a copy of the program on video tape so that I may show it in class. I would appreciate your forwarding all pertinent information regarding purchase as soon as possible.

Thank you for your attention.

Sincerely yours,

Mary Estelle Lujan, Ed.D.

232 [illegible]
Albuquerque, [illegible]
1-29-80

Wonder Work
WQUED
4802 5th Avenue
Pittsburg, Pennsylvania
15213

Gentlemen:

I saw your production of "Silent Night" on Albuquerque's educational channel KNME. It was a beautiful and sensitive treatment of a very valuable topic.

I am a bilingual program director in Albuquerque schools and all my students are recent arrivals in the U.S. The program treats themes that are of enormous relevance in their lives. I would like to purchase a copy of the program on video tape so that I may show it in class. I would appreciate your forwarding all pertinent information regarding purchase as soon as possible.

Thank you for your attention.

Sincerely yours,

[illegible]

LETTER FROM LANDOVER, MD
RE: AMERICAN PLAYHOUSE TV SERIES

2224 Brightseat Road
Apt. #201
Landover, Maryland 20785
February 3, 1989

Public Television Playhouse
1776 Broadway
New York, New York 10019

RE: American Playhouse Presents
"A Raisin In The Sun"

Dear Sir/Madam:

On February 1, 1989, the nationally acclaimed play "A Raisin In The Sun" aired in my area. I would like to say thank you for airing such an inspiring, exciting, and invigorating play.

I enjoyed every second of the play which starred Esther Rolle and Danny Glover; and did not want it to come to an end. It brought back many memories of my childhood when I would listen to my elder relatives speak of those same issues. Although my past originates from the South, I can very well empathize with the meaning of the play and can also associate that with the personal experiences that I face on a daily basis. Living in the South and watching other black families relocate to the North some people had the impression that the jobs were so much better and black people did not have to deal with racial prejudice as often. What it meant to me was there is prejudice every where, be it racial, religious or otherwise.

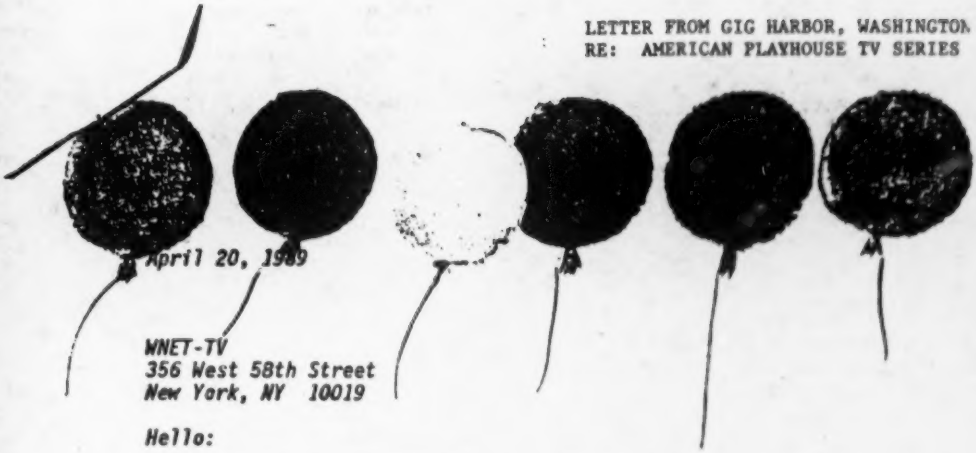
"A Raisin In The Sun" was aired at a good time in my life when a lot of young black people are taking things so much for granted and have begun to forget what others before us had to struggle to achieve.

In closing I would like to again say thank you, and would very much like to see the theater version of "A Raisin In The Sun" again. Will your station be airing the play again, I am sure other viewers would also enjoy it just as much as I.

Sincerely,

Phyllis A. Paden

LETTER FROM GIG HARBOR, WASHINGTON
RE: AMERICAN PLAYHOUSE TV SERIES



April 20, 1989

WNET-TV
356 West 58th Street
New York, NY 10019

Hello:

After contacting our local PBS station, KCTS-TV in Seattle, I was informed that you are one of the producers of the outstanding American Playhouse program "A Great Wall."

Unfortunately, according to staff at KCTS, this program will not be rerun, unless they would elect to do so during the "off season."

My reason for writing to you is twofold. First, I want tell you how much I enjoyed this particular show. Although I regularly watch American Playhouse, and think it is one of the best progams televised on any network or cable, this episode especially touched my heart. It was so well done that I forgot the cast was actors and, instead, felt more like I was watching a <u>real</u> family.

Second, because it may be months before this program is rerun, (if at all), I am wondering whether this show is available on videotape. If so, could you please advise me how I might purchase it.

Also, if you have any information about "A Great Wall" -- such as news releases or other printed materials -- I'd very much enjoy reading more about it.

Thank you for any assistance you can offer.

Sincerely yours,

Nancy A. Schulz

Nancy A. Schulz
5316 - 80th Avenue NW
Gig Harbor, WA 98335

LETTER FROM BLOOMINGTON, INDIANA
RE: "THE INDEPENDENTS" CABLE TV SERIES
(On the Learning Channel)

rec'd 2/20/90

7204 S Shield's Ridge Rd.
Bloomington, IN 47401
6 February 1990

The Independents
c/o The Learning Channel
1525 Wilson Blvd. Suite 550
Rosslyn, VA 22209

Dear Sir or Madam,

I am writing in regard to your fine independent films in your New to America series. I am particulary interested in attaining a copy of the program "Chicano Park." If you can believe it, I do not have a VCR; I would like to express my support for your work by paying for the program.

As a Spanish teacher, I am always looking for materials which positively portray the Hispanic American. Even though we study the culture of all the Hispanic World, I feel that it is important to stress and give meaning to this important part of our own culture. As you might imagine, here in southern Indiana our population is not very diverse.

I would really be appreciative if you could give me information on how I can get "Chicano Park" and other materials I could use to enhance my instruction. I have enclosed a SASE.

Best of luck to you in furthering your work,

Connie Bleigh

Constance Bleigh

LETTER FROM LEXINGTON, KY
RE: "THE INDEPENDENTS" CABLE TV SERIES
(On the Learning Channel)

Kate Davis-Rosenbaum
Artist
1430 Elizabeth St. #1
Lexington, KY 40503

Dear For the Independents —

I rarely watch TV, but happened in on the "Sun, Moon & Feather portion of the program: "For the Independents/ New to America". It was wild, crazy & wonderful! Can you tell me more about this program and and details on the authors, actors, or directors from Sun Moon & Feather and on your whole series on independent films. (I am a visual artist & my bro. a filmaker).

Thanks, please use Enclosed SASE.

Kate Davis-Rosenbaum

card / get a copy.

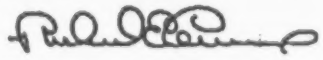
One of the many things I loved about Sun, Moon & Feather was the women's perspectives. I hope you are careful to have 50% women's work on yr. show

LETTER FROM ANCHORAGE, ALASKA
RE: ALIVE FROM OFF CENTER
TV SERIES

FROM: RICHARD E. LEMIEUX
PO BOX 1135
ANCHORAGE, AK. 99510

TO: MR MOORE AND OR DIRECTOR OF PROGRAMMING,

ON SUNDAY THE 13th AT 11PM FROM THE SHOW "ALIVE FROM OFF CENTER" A NATIVE AMERICAN DANCER PERFORMED "THE SHAMANS JOURNEY". THIS WAS A SHORT 10 MINUTE INTERPRETATION OF A CHEYENNE INDIANS TRADITIONAL TRANSFORMATIONAL SHAMAN RITUAL. WHAT DO I HAVE TO DO IN ORDER TO SECURE A VIDEO COPY OF THIS DANCE. I AM FRENCH HURON/METIS AND AM INVOLVED IN SPIRITUAL DEVELOPMENT THAT INCORPOATES TRADITIONAL AND CONTEMPORARY STYLES. THIS WAS A MOST BEAUTIFUL INSPIRATIONAL ROUTINE THAT I WISH TO BECOME A PART OF MY OWN RITUAL. THIS IS ESPECIALLY TRUE BECAUSE OF THE RAVEN MANS JOURNEY, AS MY OWN SPIRIT GUIDE IS RAVEN. ENCLOSED IS A SELF ADDRESSED STAMPED ENVELOPE, I WOULD APPRECIATE YOUR ADVICE IN THIS MATTER. COST IS NOT AN ISSUE. THANK YOU!!!!



LETTER FROM KANSAS CITY, MO
RE: P.O.V. (Point of View)
TV SERIES

REALTOR®

H.D. KLOPPER REALTY COMPANY
6107 PROSPECT AVENUE • KANSAS CITY, MO. 64130 • PHONE 363-3707

September 13, 1989

Mr. Ira Wohl
c/o American Documentary
1776 Broadway
New York, New York 10019

Dear Mr. Wohl;

I have just had an experience that I find almost impossible to relate coherently or even in proper prospective.

Last night I watched "BEST BOY".

I was doubly blessed in that our local PBS Station delayed broadcast of P.O.V. enabling me to watch it on another station on our cable system.

Mr. Wohl, what a film, what a story.

I laughed, I cried, but most of all, I felt good when the film ended.

Your film is truly remarkable.

What a wonderful tribute to Philly, Pearl, Max and Fran.

I must tell you that I have not experienced such an emotional high since I visited the Wailing Wall. BEST BOY has been on my mind this entire day and I am sure for many more days to come.

I plan on watching Best Boy this evening with my wife.

I wish I could put on paper a more eloquent expression of my feelings, but I guess, simply put, BEST BOY is the best film I have ever seen.

Much luck in your future films.

Very truly yours,

Gerald I. Klopper

Gerald I. Klopper

LETTER FROM DEARBORN, MICHIGAN
RE: P.O.V. (Point of View)
TV SERIES

DR. + MRS. A. BRAILSFORD
1212 Beechmont
Dearborn,
Mich. 48124
10/10/89

WGTE
"Point of View"
Toledo, Ohio

"PHILLY"

I was surfing channels on Sept. 28th, when I came across "BEST BOY". What a production! It was a moving experience, a wonderfully warm story. I was "transfixed" for the whole time. A truly human story, well told. Bravo! Bravo! Excellent television!

J. Brailsford (MS.)

SENT BY:Lincoln Center : [redacted] : [redacted]

LETTER FROM MURPHYSBORO, IL
RE: LIVE FROM LINCOLN CENTER TV SERIES

Leonard C. Wathen
1307 N. 16th Street
Murphysboro, Illinois 62966

January 24, 1990

Ms. Susanne Stevens
Lincoln Center
140 W. 65th Street
New York, N.Y. 10023

Dear Ms Stevens:

Our local PBS station tells me that you may know whether video or regular sound cassettes will be made available to the public of the New York Philharmonic Orchestra program heard on January 16th on PBS. If you do have that information and could let me know how to order and the cost, I would appreciate it greatly.

To me, an untrained music lover, that was one of the most satisfying concerts I have ever heard. Or seen, for that matter. Zubin Mehta's facial expressions add so much to the overall enjoyment of his directing. From the beauty of the selections (splendid demonstrations) to the inspiring magnitude of Ravel's Bolero, I was excited.

Please forgive the last paragraph. I realize you are interested in my opinions. Thank you for any information you may provide. A self-addressed envelope is enclosed.

Yours very truly,
Leonard C. Wathen

[redacted] Media Correspondence

LETTER FROM
JAMESTOWN, RHODE ISLAND
RE: LIVE FROM LINCOLN CENTER
TV SERIES

Mary
[redacted] M. Nagle
48 High Street
Jamestown, Rhode Island 02835

Dear Lincoln Center,

Last week I watched "Flicka and Friends" live from Lincoln Center. It was a thrilling presentation. Frederika Von Stade, Jerry Hadley and Samuel Ramey were all perfectly wonderful; as was The Chorus and Orchestra. I would love to obtain a tape of the performance. Unfortunately I did not tape it myself. Please let me know if such a tape is available for purchase.

Also please, please have these wonderful performers back again. Frederika Von Stade was absolutely lovely and The men were marvelous. I would also appreciate it if you could send me any information

5812:

Mary
Agnes M. Nagle
48 High Street
Jamestown, Rhode Island 02835

you have about these three artists.

I realize you are busy but a reply would be appreciated. You should also let "Flicka and Friends" know that their perfor— were wonderful.

I am enclosing a check for Ten dollars to cover the cost of any materials regarding these stars.

Thank you for your attention and your help.

Sincerely,
Mary Nagle

Mr. O'DOHERTY. Many of them, as I say, are from rural areas.

Mr. YATES. I want the world to see the good things that NEA does.

Mr. O'DOHERTY. Television does reach people, and so does radio. In fact, I have a story from last week's Time magazine in which I have marked out in yellow the programs on NPR that are singled out for mention. They are all programs that we support. There are 12 million people who listen to radio. Radio audiences are very secular. It is an audience that you find in their cars, the mobile audience. The audience is responsive. They write, too. We get some letters, if you would be so kind as to put them in the record, from all sorts of small stations around the country.

Mr. YATES. Send them in.

Mr. O'DOHERTY. Ninety-nine percent of the country is penetrated and reached by radio.

Mr. YATES. Send them in. Let's take a look at them.

[The information follows:]

PROGRAMMING IN THE ARTS

RADIO SERIES SUPPORTED BY THE NATIONAL ENDOWMENT FOR THE ARTS

SAMPLE LETTERS FROM LISTENERS

Mountain Stage

Bunnel, Florida
Altamont, New York

Marian McPartland's Piano Jazz

Honolulu, Hawaii
Studio City, California (Leonard Maltin)

Fresh Air

Tulsa, Oklahoma
Coralville, Iowa

Selected Shorts

Asheville, North Carolina
Helena, Montana

Crossroads

San Francisco, CA
Scottsdale, Arizona

Soundprint

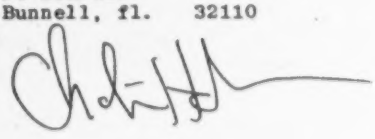
Harrisonburg, Virginia
Manchester, Missouri

RE: MOUNTAIN STAGE
LTR FROM BUNNEL, FLORIDA

Rev. Charlie Hahn
First Baptist Church
P. O. Box 365
BUNNELL, FLORIDA 32010

Please mail me any information and news about your "Mountain Stage" events, calendar dates, etc. We heard your program in SouthCarolina while traveling on a Bible Camp trip during the Christmas holidays. We enjoyed the music very much and want to know more about your programs.

Charlie Hahn
First Baptist - Bunnell
PO Box 365
Bunnell, fl. 32110



LETTER FROM ALTAMONT, NY
RE: MOUNTAIN STAGE RADIO SERIES

R. D. # 3 Box 180
Altamont, New York 12009
January 2, 1990

Larry Groce
Mountain Stage Radio Program
Public Radio
600 Capital Street
Charleston, West Virginia 25301

Dear Larry Groce:

Please forgive me. I am a great fan of Mountain Stage, but because I never write "fan" letters, I instinctively don't listen to the address if and when it is given so, I had to wait this long before I could get the address to write you this fan letter!

I need to know the name of the artist and the name of the piece that I fell in love with on December 17, 1989. It was the one with violin (or is it a fiddle?) mandolin and, was there a guitar? It was by an artist heard on "Prairie Home Companion". It was the one that moved me to tears. It wasn't sad, but just very intense. I was driving, with my children, to an afternoon Christmas program when the piece came on. We sat in the parking lot until the it ended. Can I buy a copy of it? I need to hear it again!

When I think of Mountain Stage, I remember all the incredible songs it has brought to me! I also remember racing with the portable radio out to the shed so my husband could hear something while he works. We tend to be rather quiet people, and rarely listen to the radio. There isn't much worth listening to it seems! I got hooked on NPR when Monitor Radio began, and programs slowly have been added to my "wanna listen to" list by chance. I'm happy I chanced on Mountain Stage. Thanks!

If you could forward the info. about that piece I heard, you'd make me a happy person!

Thanks,

Becky Doughtery

LETTER FROM HONOLULU, HAWAII

RE: MARIAN MCPARTLAND'S PIANO JAZZ RADIO SERIES

**BOBBIE JENNINGS' SPORTS NETWORK**

In association with THE BOTTOM LINE

- TV and Radio Sports Reports
- Video Production
- Photography • Journalism
- Event Media Coordination

November 8, 1988

Dear Marian,

You have added an additional segment to my "quality time", and I feel it only fair I thank you personally.

"Piano Jazz" is broadcast here in Hawaii at 7:00 on Saturday evening...that time of night when darkness is about to set in and I'm not yet ready for the intrusion of a blasting television commercial. And so in the quiet of sunset I sit out on my lanai, overlooking the ocean, and allow you to take me back to a time when music was at its best.

You are not only a talented musician, Marian, but such a warm and articulate host, with a good sense for choosing interesting guests. I particularly enjoyed Nadine Jensen, and if it is possible for you to pass along a "chapeau" from me, I would appreciate it. As a woman in non-traditional occupation, I very much identified with her beginnings in the music industry. The world of sports is still struggling to open its mind.

If you ever come to Hawaii for a holiday I would like to thank you in person...and offer my services as a tour guide for some of our unspoiled spots.

Aloha,

Bobbie Jennings

Bobbie Jennings

1154 Fort Street, Suite 208, Honolulu, Hawaii 96813
(808) 533-2699 Bus. / (808) 946-8661 Res.

LETTER FROM LEONARD MALTIN
RE: MARIAN McPARTAND'S PIANO JAZZ
RADIO SERIES

leonard maltin

STUDIO CITY, CA

November 14, 1988

Dear Marian,

I've been meaning to write for a while, but the past few weeks I've you had on mind in particular, since our local public radio station KCRW has started replaying your Piano Jazz series.

Marian, I cannot tell you what a treat it is to listen to this show. I feel nourished, and refreshed, and envigorated every time I tune in. Unfortunately, it plays in mid-afternoon here, but I am prepared. I have a timer on my tape recorder and I simply set the mechanism so I won't miss your show. Then I get to listen to it in the car, which simply makes the time fly as I buss around the L.A. streets. I just finished listening to your show with Dave Frishberg, and that was a delight. I especially loved your duet on "Davenport Blues."

I understand you were incapacitated for awhile last year, but you didn't let it stop you from getting around. I'm so glad you've got that kind of spirit, and I'm happy to have an opportunity at last to say hello. I hope you liked the little piece I did on Entertainment Tonight, though I know in two minutes I couldn't possibly do justice to your wonderful series. Getting coverage of Jazz on this show is worse than pulling teeth!

3553 Willow Crest Avenue
Studio City, California 91604

RE: FRESH AIR RADIO SERIES

FROM: TULSA OKLAHOMA

Fresh Air?

6703 East 86th Place
Tulsa, Oklahoma 74133

August 17, 1989

WHYY FM
150 North 6th Street
Philadelphia, Pennsylvania 19106

Gentlemen:

While listening to my local National Public Radio Station yesterday, August 16th, I heard musical selections taken from the recording that was launched into space some years ago. The selections were absolutely beautiful and moving. I would like to obtain a copy, in any medium, of this music. I have been told that there was no recording made for public consumption of this music, and yet there had to have been some form of recording done.

I heard three selections - one by Blind Willy Johnson, a Pygmy bush recording of polyphonic singing and a Navaho piece. Each had its own special beauty. I was particularly moved by the music of Blind Willy Johnson. If a single recording of all of this music is not available I would like to have a list of the selections that were recorded for the disc and where I could obtain them, i.e., label name, album name, name of songs, etc.

I would very much appreciate any help you can give me in obtaining my own copy of this historical recording.

Sincerely yours,

Marge Stallings

Marge Stallings

P.S. Enclosed is my stamped, self-addressed envelope for your reply.

Mrs. Ruth Bonfiglio
711-12th Ave.,
Coralville, Iowa 52241

RE: FRESH AIR RADIO SERIES/ CORALVILLE, IOWA

November 23, 1987

Terry Gross
"Fresh Air" Radio Program
National Public Radio
Washington, D.C.

RSVP'd 12/22/87

Dear Miss Gross:

I am writing to thank you for the many programs which you have presented, and the interviews you have done. The idea of spending more than a minute or two with a guest to develope more fully what the guest is describing to the listeners, is a good one. I hope that you will continue to do it this way.

Most specifically, I want to thank you for the interview with conducter Joe Foss, from the Brooklyn Academy of Music. If you ever have an oppportunity to do another program with him, I would appreciate it. His goal of introducing new talent to the public is of great value to many musicians and soloists, is of great help to these artists. He deserves much credit for being will ing to "take a chance" with a newcomer. It doesn't happen often these days when concerts are expensive to finance.

As the parent of one of the newcomers whom Mr. Foss has helped and encouraged, I cannot tell you what a difference he has made in our son's career.

Although I'm late with the letter--I hear you almost every day, broadcast from our University of Iowa station WSUI--Iowa City, Iowa. Keep up the fine interviews.

Yours Very Sincerely,

Ruth Bonfiglio

LETTER FROM ASHEVILLE, NC
RE: SELECTED SHORTS RADIO SERIES

ANNE DAVIDSON
11 Shorewood Drive
Asheville, N. C. 28804
704/258-2431

August 4, 1988

Selected Shorts
Symphony Space
95th St. & Broadway
New York, NY 10025

Dear Friends:

Selected Shorts is WONDERFUL, as you know. So wonderful that my husband insisted that we buy a new stereo because our old one would not allow us to tape "off air." He cannot be home during your broadcasts, so I'm to tape each week so he won't have to miss a story. You've cost me $1,000, and I don't even mind!

When the alarm went off during your first broadcast in our area, you were part way into a story with a title something like "How to Become a Writer." Could you send me information on how to locate that story and the others on your recent broadcasts?

Thank you again for many hours of pleasure. Your choice of stories, your fine readers . . . Superb Souffle!

Sincerely,

Anne S. Davidson

Anne S. Davidson

LETTER FROM HELENA MONTANA
RE: SELECTED SHORTS RADIO SERIES

July 22, 1987

Selected Shorts
Symphony Space
95th Street and Broadway
New York City, NY 50025

Dear Folks at Selected Shorts:

First, I want you to know that I look forward to Selected Shorts with delicious anticipation every week! It is absolutely my favorite public radio program. Thank you, thank you for bringing these extraordinary story sessions to the air waves.

Second, last night I was sitting on my front porch in Helena, Montana, listening to the crickets chirrup and the summer thunder roll and William Hurt read a story on Selected Shorts. It was a story about a boy named Les who goes hunting for snow geese near Floweree, Montana with a fellow named Glenn Baxter. I came in late; I missed the name of the story. I barely caught the author's name (Richard Ford? Forbes?). At any rate, I think I shall die if I can't get my hands on a recording of William Hurt reading that story. You see, I need to play it for everyone I know who grew up in Montana. It's a treasure I have to have.

Can you help me? Do you sell tapes of specific programs? Please let me know. Many thanks.

Sincerely,

Sanna Kiesling

Sanna Porte Kiesling
21 Jefferson
Helena, MT 59601
(406)443-6397

LETTER FROM: SAN FRANCISCO, CA

RE: CROSSROADS RADIO SERIES

✠

*In Tenebris Lumen*

*Saint John's*
*African Orthodox Church*

November 9, 1989

Elizabetn P. Luna
1325 So. West 22 Terrace
Miami, Fl. 331-45

Dear Ms. Luna

I would like to extend to you my deepest appreciation for the very fine work you are doing with your show "Crossroads", and express a special thank you for the segment on the "St. John Coltrane Church."

We pray your continued blessings and success in every good endeavor.

Yours truly

+ F. W. King

F.W. King
Bishop

*351 Divisadero Street, San Francisco, CA 94117 (415) 621-4054*

LETTER FROM SCOTTSDALE, AZ
RE: CROSSROADS RADIO SERIES

10642 East San Salvador Drive
Scottsdale, AZ 85258-6114
January 29, 1990

Ms. Elizabeth Perez-Luna
Crossroads
P. O. Box 45 - 2800
Miami, FL 33245

Dear Ms. Perez-Luna:

It was with great delight that I listened to the piece on Navajo Community College which featured Martha Jackson. It was aired on KJZZ in Phoenix, Arizona, this morning. When I called the station here to inquire about the piece, I was told that the "feed was from January 12, 1990, a collaborative effort between Navajo Community College and Goddard College in Vermont".

If there is any way I could get a copy of this Crossroads production I should be most grateful. You see, several times this Fall, Martha and Gene Jackson have sat drinking coffee with me at the kitchen table while I was buying some of Gene's beautiful Navajo silver work. It would be wonderful to get to hear this program in its entirety.

Please let me know if it is possible to get a copy of the tape and what the cost would be to obtain it. My address is shown above. My home telephone number is (602) 391-0039.

Sincerely yours,

Kathy Howard

Kathleen L. Howard

LETTER FROM HARRISONBURG, VIRGINIA
RE: SOUNDPRINT RADIO SERIES

90.7fm WMRA
James Madison University Harrisonburg, Virginia 22807
Public Radio for the Shenandoah Valley
(703) 568-6221

September 18, 1989

William Siemering, Executive Producer
SOUNDPRINT - WJHU
2216 N. Charles St.
Baltimore, MD 21218

Dear Mr. Siemering:

Enclosed are the SOUNDPRINT demo cassettes you gave me last month. They are excellent, and, for my students, have served as wonderful examples of writing, editorial judgment, and technical expertise. I have dubbed copies so that future students can hear them, too. Now I'm even more anxious for WMRA to be able to afford American Public Radio affiliation!

I enjoyed speaking with you during my Baltimore visit. I hope SOUNDPRINT continues to thrive.

Sincerely,

Rachel Jeffreys

Rachel Jeffreys
Program Director

**LETTER FROM MANCHESTER, MISSOURI**
**RE: SOUNDPRINT RADIO SERIES**

353 Messina Drive
Manchester, MO 63021
April 30, 1990

Sound Print/WJHU
2216 N. Charles Street
Baltimore, MD 21218

Dear Sound Print:

I am a volunteer tutor of adult new readers for the Literacy Council of Greater St. Louis. On Saturday, April 28th, I happened to hear on NPR's "Weekend Edition" part of "Throwing Away the Keys". I was listening to St. Louis station KWMU.

My middle aged student who has experienced the severe limitations of illiteracy all his life, is now attempting to express himself through writing. He is accumulating his life story page by page and is on a constant search for vocabulary and ideas that express the isolation he has felt in years past. My student, although not a prisoner behind bars, has expressed himself out of a desperation that has similarities to the prisoners in Angola, Louisiana. I think that he will benefit a great deal from hearing their spoken words. I wouldn't be surprised if the power of their words will one day bring the hope of an end to unyielding permanent residence in the prison.

I enclose a check for $10.00. Please send me an audio cassette of "Throwing Away the Keys".

Sincerely,

John Mecca

Mr. YATES. How much more money do you need?

Mr. O'DOHERTY. It is sort of difficult to talk about.

Mr. YATES. What can you——

Mr. O'DOHERTY. I'm not trying to be shy. I think that it is difficult to talk about asking for money right now. It really is. What you read in the paper about our national debt, et cetera, it is sort of greedy to ask for it. We're not asking for it for us.

Mr. YATES. I know that. What I hope you would do would be to tell me why you want that extra money or why you're shy to ask for the money that you need that you think would serve such a useful purpose.

Mr. O'DOHERTY. Well, I was paying lip service to responsibility, which I——

Mr. YATES. Well, you know——

Mr. O'DOHERTY. Casting that aside, let me say——

Mr. YATES. I better not say what I was going to say. [Laughter.]

Mr. O'DOHERTY. Casting that aside, let me preface this by saying that a lot of what I've just reported to you is thanks to this committee, and thanks to Congress, and thanks to you because over the past four years, this committee voted us $3 million extra dollars for Programming in the Arts. Without that money, this constellation of programs would have been greatly compromised, and some of them would have gone down. So we are very grateful to you for enabling us to bring all this material to all of the American public.

Now what I do think we need money for is a great leadership possibility. The millennium is ending. It is closing. There is going to be a rage of retrospection in every field as to what kind of century it was. Well, in the arts it has certainly been an extraordinary century, with the rise and fall of the left, the rise and fall of the right, fascism, and communism, et cetera, the various wars, the changing social patterns, growing permissiveness, the introduction of media—the arts have reflected that.

They have been shaped by it. In turn, they have shaped it. So if you took a person in the year 1900 who was say, 35, and take a person who will be 35 in the year 2000, and examine their assumptions and have them talk to each other, what an extraordinary abyss would separate them in terms of transport, airplanes, et cetera, and in terms of economics, in terms of changing social patterns, in terms of the very nature of the arts that defines the person who, by the year 2000, is very different from the person defined by the 19th century and the year 1900.

Now if we could—and we're trying—start series that look back on the past 100 years in each art, and show every citizen as they prepare for the horizon of the 21st century how they got there, and how the arts contributed to the definition of who they are and what they are, they would have, we would have, I think this country would have done something very important, not only for the arts but for every citizen. We could get them not only on PBS, but we could get them on cassettes because it is prospective. We could get books, and we could get material to every community center in the country.

That is an increasing task we have—the educational component to this—to get them into the schools, into the homes, et cetera. What have we done so far? Well, we don't have money to do a lot. Ultimately, no matter how generous you are, we wouldn't have money to do all of it. What we do need, I think, is enough to get underway, to make a significant contribution in each of these arts to get something rolling, and to issue the challenge to the private sector.

This is a great imaginative vision of the 20th century, a great imaginative constellation that we inherit. Surely, out there in the private sector there are visionaries who would respond to that.

Mr. YATES. Sounds like a very interesting proposal. Put it in the record. We'll see what we can do.

Mr. O'DOHERTY. Thank you.

[The information follows:]

The Twentieth Century Project is an educational initiative to rehearse the course of each art in the century now ending. How have the events of this century defined us and our arts, and how have the arts, in turn recreated us? The answer to that questions as we approach the horizon of the 21st century, is the birthright of every American citizen.

We have series on film and on music in preparation, and on theater and photography under review. Other series on the novel, on architecture, the visual arts, and on media, including radio, need to be added to this agenda. We do not have the resources to carry this through ourselves. To stimulate the private sector, we need to put at least $500,000 into each series over the coming few years. Each series, depending on the number of programs in the series, will cost in the order of $5 million.

FILM PRESERVATIVE

Mr. YATES. Tell us about film preservation. Are you still engaged in that?

Mr. O'DOHERTY. Something very interesting is happening in film preservation. It almost became sexy. It was——

Mr. YATES. With the state of things around here, I hope not.

[Laughter.]

Mr. O'DOHERTY. It——

Mr. YATES. It occurs to me you have done so much lecturing on arts at various museums on various arts, you talk about these creative initiatives that you foresee. It would be interesting to have you do a lecture on pornography. What is pornography? Who knows? Could you, or can an art expert, state what pornography is? Is he in the same position as the Supreme Court judge? He doesn't know?

Mr. O'DOHERTY. No. I think the question is of taste. Things that are against our taste we often—Thomas Aquinas said that everything that is received is received in the mode of the receiver. Heaven knows, haven't we found that out?

Mr. YATES. Yes.

Mr. O'DOHERTY.—very interesting comment was borrowed by the way from a Greek philosopher whose name I have forgotten, and I could impress you if I could remember it, is now amplified——

Mr. YATES. Probably Plato.

Mr. O'DOHERTY. —is amplified in the present day by a new suburb of aesthetics—reception theory. Instead of the artwork with modernism, having this fiction of intrinsic value, belonging to some

mainstream which is now perceived as repressive and exclusive, the artwork is presumed valueless except the value given to it by the audience.

I think one of the things, if I may mention the name Mapplethorpe, is that once upon a time the museum was a sacred space insofar as it was acknowledged as a place for freedom of expression which was wrongfully entered into to discourse and discuss and examine issues that concern us. I think that that can never be hidden. It is the nature of art, as Marshall McLuhan used to call it, to be an early warning system. So, therefore, social ills, injustices, et cetera, are very much the artists concern.

What has happened is that things that are not to our taste have, by virtue of media—and I think that television has destroyed a lot of the world——

Mr. YATES. Which you control.

Mr. O'DOHERTY. We are the good guys. That is another thing because I think we do need—let me finish that thought. You find things that were specific to a certain subgroup are now broadcast and shared with groups totally unprepared to deal with them or meet the issues who will respond predictably according to values that we respect but which, in our view, misinterpret what these artists and art is trying to do. I think the one word that comes to my mind when I think about Mapplethorpe and when I look at a Mapplethorpe is "perfection." There is an extraordinary perfection there. This perfection of style associated with material that some may find objectionable creates a curious dialectic that certainly has generated a lot of energy.

Talk about media for a moment—yes, I do believe media have done an awful lot of damage in the world. I don't think we'd be having this Mapplethorpe controversy if we didn't have media that are eager to leap on every aspect of what constitutes a story. I think that absolutes and values have been dissolved by media. I think violence has been promoted, and you'll get a lot of people to argue about that.

Mr. YATES. All you have to do is watch the media and you'll see it.

Mr. O'DOHERTY. That's right. How many murders each hour or each night that kids watch, et cetera. That is of great concern to the chairman. It is of great concern to us in media. He has made a commitment in his statements—and I am speaking for you, sir—about the issue of freeing children and enabling them and empowering them to discriminate in the material that they see and not to have media think for them and give them theit values. In other words, talk about print literacy. I think very important as it is, it is deeply important to have media literacy now.

### MEDIA CENTERS

That brings us back to the children again. I said that we're the good guys. It's the people that we fund that are the good guys. If you take the media centers which you have often asked me about, we fund 72 media centers all over the country. I wish there were more. Seventeen of them are specifically involved in education.

They are dealing with curricula in media literacy. They have hands-on training for students K through 12 and at the college level because media literacy does not enter the high school training, so there is strange dichotomy between the training they get from the television set and the education they get in the school.

I think we can do something about that. We have to start somewhere. Many of these are minority centers. There are Black Film Makers in New York, Cine Accion in San Francisco, Scribe in Philadelphia, Visual Communications, an Asian-American Center in California, the Guadalupe Cultural Art Center in Texas, the Black Film Institute in Washington, the Community Film Workshop in Chicago, and more.

I think these two things are vital to us—one, to get the arts through the media to every person in this country using all of the resources that we can find to support them, using the networks in place, the theaters, the dance companies, the State arts councils, the local arts councils of which there are now 3,000.

It seems to me as we beat these few unfortunate images to death—and they are old images by now—that there seems to be an intense resistance to hearing the good news. I think that we could provide you with a——

Mr. YATES. That's a good phrase. I like that.

Mr. O'DOHERTY. There is denial there.

Mr. YATES. There is denial by the people who are funding NEA. They know what they want to see dominate, and it's the wrong thing.

Mr. O'DOHERTY. I think you have very astutely analyzed that.

Mr. YATES. It is your astuteness; it isn't mine.

Mr. O'DOHERTY. You said it is not about the pornography, it is about the NEA. It is about Government support.

Mr. YATES. That's right.

Mr. O'DOHERTY. What is also clear is so much art would never have happened historically without patronage and support from some source. In our democracy——

Mr. YATES. We wouldn't have had Michelangelo without his——

Mr. O'DOHERTY. I'd be careful mentioning his name, sir.

Mr. YATES. Why? Because of David and a few other images like that?

Mr. O'DOHERTY. No. Let's be frank here. Some of the greatest artists who ever lived, their sexual preferences were homosexual. Leonardo, for instance, who was kicked out of Verocchio's workshop for such an incident and wrote on the back of his notebook, "If there is not love, what then?" It is a very touching phrase.

I think I heard the chairman say that a person's sexual preference doesn't determine whether they're a good or bad person or whether the art they make is good or bad.

Mr. YATES. That's right. I heard him dare to say that to somebody—to Robertson. Robertson wanted him to ban homosexual—anyway, we can talk about this forever, I think. We've spent a whole day talking about it and talking about very little else.

Put all this into the record, will you, Brian?

Mr. O'DOHERTY. I'd be delighted to, sir.

Mr. YATES. Okay. I'm going to close up shop right now. We've had a long, long day, and I haven't heard from Mr. Spellman about

the expansion arts, and I haven't heard from others on a couple of things.

If I want you back again after I take a look at what you've done, I will call you back again. I think we have pretty much gone into some of these things. I didn't plan to stay here forever. I think everybody is kind of tired. It is the end of a long, long hearing.

Thank you, Brian.

Mr. O'DOHERTY. Thank you, sir.

Mr. FROHNMAYER. Mr. Chairman, thank you for your kind patience and your steadfast support of this agency. We want you to know that we appreciate it very much.

Mr. YATES. Thank you for the same thing. You've done it. I don't know quite what is going to happen, but we hope that it happens for the best. I can't believe the Congress is not going to support NEA. I just can't believe that. I hope that in their wisdom they don't come to something that is too harsh.

In the meantime, good luck. Keep up the good fight.

Thank you all for coming.

TUESDAY, MAY 1, 1990.

Mr. YATES. Hi, John. This is the continuation of the hearing with the National Endowment for the Arts.

Mr. FROHNMAYER. Mr. Chairman.

LITERATURE PROGRAM

Mr. YATES. Let's hear about the literature.

Mr. MCLAUGHLIN. As you know, our top priority in the literature program is fellowships to creative writers and translators. We award about 100 creative writing fellowships a year. This year we were particularly honored that our past recipients of our fellowships in fiction and poetry were winners of the Pulitzer Prize—Oscar Hijuelos in fiction for the *Mambo Kings Play Songs of Love* and Charles Simic in poetry for *The World Doesn't End.*

Also, the National Book Award winner this year in fiction, was a past fellowship recipient, John Casey for Spartina. So——

Mr. YATES. I thought the book winner was a doctorow for Billy Bathgate. Was that another award?

Mr. MCLAUGHLIN. It must have been another award. I'm not sure.

Mr. YATES. Okay.

Mr. MCLAUGHLIN. So I think that is a testimony to the foresight of our panels. At the time they were not quite as famous as they are now, so it was a good investment on our part I think. Also, I'd like to let you know about how we've broadened one of our categories this year. Apart from fellowships we have a category called "audience development" that supports various efforts to make contemporary literature available all over the country.

One change that our panel has made this year was to broaden that to include support to the reading series, just the reading series, to bring contemporary authors into different localities to read from their work. That had not been supported in the past, and the panels felt that in many parts of the country where towns are more isolated that series is really the only game in town, so it is the only way that these people are directly exposed to the authors themselves apart from the work.

The panel has met on those applications. They have not been reviewed by the council and the chairman yet. We were very encouraged by the applications that we received. Since that panel meeting, before the next deadline, we have had some phone calls requesting information about that. I think we'll see some literature program support in places that it hasn't been before.

Mr. YATES. Have you had any rumblings in the literature field because of the provision that the Congress adopted last year?

RESPONSE TO PROVISION

Mr. MCLAUGHLIN. Yes, sir, we have. Before the deadline for creative writing fellowship applications, the program had many more phone calls than usual from people uncertain of how it would affect their application.

Mr. YATES. This is before Congress enacted it?

Mr. MCLAUGHLIN. No, sir, after the legislation was enacted but before the applications actually were submitted to our program, as

people called to ask questions about how to fill out the application. That was one of the things that they were uncertain about.

We awarded 97 fellowships in January. No one declined the fellowship, so they did all sign the certification. We have heard from many of our service organizations in the field that they are receiving questions and complaints from the writers, really more than we are ourselves. It is purely——

Mr. YATES. What does the service——

Mr. MCLAUGHLIN. PEN is a service organization. Poets and Writers—they put writers in touch with various academic jobs such as publishing, information——

Mr. YATES. Have PEN or the other organizations written to you or written to——

Mr. MCLAUGHLIN. We have talked to them on the phone several times. I don't know if they've written——

Mr. FROHNMAYER. I do not remember such a piece of correspondence, Mr. Yates.

Mr. MCLAUGHLIN. A group of writers organizations has formed a coalition, specifically in response to the new legislation to try to make information available to the writers about what it means to follow these processes and any changes that might take place.

Mr. YATES. What do they say?

Mr. MCLAUGHLIN. They don't know exactly what to say.

Mr. YATES. Well, that's understandable in view of the provisions. It would be interesting to see—when you say they don't know what to say, what does that mean?

Mr. MCLAUGHLIN. Actually what they're doing is updating their member organizations and individual writers that they're in contact with on these proceedings, on proceedings in Congress, on the reauthorization process. They are organizing letter-writing campaigns to try to have a reauthorization bill passed without restrictive language. That is one of their goals.

Mr. YATES. Did the literature section ever get any complaints about content of the results of your awards succeeding after 1985? In 1985, of course, you had Mr. Armey discovering your poet. I guess that was for 1984 or 1985? Was this before your time?

Mr. MCLAUGHLIN. This was before my time. I'm not sure of the year.

Mr. YATES. But there was none since you've been aboard?

Mr. MCLAUGHLIN. I can't think of any complaints about the contents. Certainly, not everybody is happy with the results.

Mr. YATES. I know that. I know that periodically from time to time something has surfaced but never really broken out.

Mr. MCLAUGHLIN. I should also point out that as is the case with the visual arts fellowships our grants are not project oriented in creative writing. We support the writer based on work that he or she has done in the past.

Mr. YATES. On the writing in the past—but it is published somewhere, isn't it?

Mr. MCLAUGHLIN. The work that they have submitted with the application has not necessarily been published, but they must have a certain record of publications before they are eligible to apply.

Mr. YATES. Okay. Thank you very much.

Mr. MCLAUGHLIN. Yes, sir.

EXPANSION ARTS

Mr. YATES. Hi, Mr. Spellman. Do you want to tell us about all of the graffiti? [Laughter.]

Mr. SPELLMAN. It has declined, Mr. Yates.

Mr. YATES. Has it declined?

Mr. SPELLMAN. It seems so. I was just in New York, and they had clean subways. In New York, I didn't see any graffiti on the subway at all.

Mr. YATES. I guess that it is making progress, isn't it?

Mr. SPELLMAN. It sure is.

Mr. YATES. Where did they transfer their art?

Mr. SPELLMAN. I suppose some of them are taking classes at Expansion Arts Organizations.

Mr. YATES. Tell me how expansion arts is doing.

Mr. SPELLMAN. Well, we're doing well. We're struggling along like everyone else.

Mr. YATES. What do you mean by struggling along?

Mr. SPELLMAN. Well, as with all of the programs, this is a very tough time for us because there is great nervousness in our field. Of course, our colleagues have not received any great cornucopia of new money in recent years. It is a matter of trying to do the most with what you have.

Mr. YATES. How well do you do?

Mr. SPELLMAN. I think we are making some progress. Some of our grantees are approaching their institutional status we are proud to say. Some of them are becoming quite secure. I'll point to someone you might be familiar with—an organization like Urban Gateways in your city, which has a wonderful arts education program—they provide artists to schools, et cetera. I spoke at a luncheon of theirs where they gave awards to their funders. They are doing quite well there. We are quite proud to see it.

JAZZ RESEARCH

Mr. YATES. At the conclusion of the last hearing, you told me about doing some research on the subject of jazz.

Mr. SPELLMAN. Yes.

Mr. YATES. I asked you to send me some material on it, which I haven't yet received. Could you tell the committee about that?

Mr. SPELLMAN. Yes.

Mr. YATES. Could you tell us about the results of your research on the subject of jazz?

Mr. SPELLMAN. I was awhile back endeavoring to write a book on Billie Holliday, which I didn't succeed in doing.

Mr. YATES. You had a problem with a literature fellow? [Laughter.]

Mr. SPELLMAN. I never got a grant from the Arts Endowment, as a matter of fact. It would probably be more Humanities than arts. [Laughter.]

ANTI-JAZZ MOVEMENT

In researching the sort of cultural environment of her time, I came across a movement called the anti-jazz movement which was really quite powerful during the 1920s.

Mr. YATES. Is that so?

Mr. SPELLMAN. Yes, it was. In terms of censorship it probably was the strongest and most powerful censorship movement that America has seen. It lasted for the whole decade of the 1920s. Every major denomination in America had an anti-jazz society, and they were trying to stop this music because they thought of it as decadent, as the devil music, and there was certainly some racial overtones here because they described it often in terms of jungle rhythms which were the devil's way of corrupting the morals of American people. There was a professor who proved that listening to jazz gave pregnant women deformed children, that it was the source of migraine headaches, and some people said it was bad for digestion so it shouldn't be played in restaurants.

Mr. YATES. Mr. Regula asked me whether it was obscene.

Mr. SPELLMAN. Whether jazz was obscene? Many people thought so. It was not.

Mr. ADDABBO. Was there a lot of opposition in North Carolina?

Mr. SPELLMAN. To jazz? [Laughter.]

Let me see—oddly enough, in Chicago, they succeeded in passing a law that forbade the playing of trumpets and saxophones after dark.

Mr. REGULA. Was it the lyrics or the noise?

Mr. SPELLMAN. It was a bit of both and, of course, a lot of it had to do with the rise in prohibitionism and also with the fact that it was sort of a form that became integrated of which the 1920s was rather outrageous. More than anything, I think it was the voice of a rising new black urban population which had not asserted itself quite as much in American culture as during this period.

The fact that this music was improvised was seen as an assault on discipline, so there was both an aesthetic and a moral sort of criticism. Oddly enough, it was absolutely consistent with the analysis of Bolsheviks in Russia and China, whose communist parties reached almost the same determination that this was decadent music because it was not as formal as accepted art music around the world. They felt it should not be supported, so they did essentially try to stamp it out. Bands were locked up for playing the music.

Mr. YATES. Really?

Mr. SPELLMAN. Oh, yes. There was a ship that started across the Atlantic, and the band broke out in some jazz. The ship turned around, and came back to port, and put the band in jail.

Mr. YATES. Really?

Mr. SPELLMAN. Oh, yes. It was a very, very serious movement. They seriously felt this was a major infiltration of sin and decadence and perversion into American culture and that it should be stamped out absolutely.

Mr. YATES. When did this die out? When did this movement die?

Mr. SPELLMAN. During the 1930s or so.

Mr. YATES. During the depression?

Mr. SPELLMAN. Yes. It did, sir. Coincidentally, in Europe the music was being treated very seriously as the new art music of the 20th century. Composers like Ravel and Stravinski, when they came to America, wanted to do nothing except go to the nightclubs and hear the jazz musicians. I think that they were a bit more com-

fortable with the notion of a Bohemian environment for an art to flourish in. It is what they wanted.

Mr. YATES. Okay. Does that complete your answer?

Mr. SPELLMAN. About jazz, yes, it does, sir.

Mr. YATES. Okay. All right. What other answers do you have?

Mr. SPELLMAN. Well, if I remember your questions, I think that you had questions about——

ADEQUACY OF 1991 BUDGET

Mr. YATES. What about the money that is available in this budget?

Mr. SPELLMAN. Well, we are hopeful that the President's increment will pass in the Congress.

Mr. YATES. Is it adequate for your purposes?

Mr. SPELLMAN. Mr. Yates, as you know, there is no possible adequacy within the terms of your dollars that we could discuss. We, as all programs, do need a serious infusion of money. It is a matter of not necessarily doing sexy new things either. It is the fact that our grantees have been basically held at the same level of funding for almost 10 years now. That just doesn't buy enough. It is also a matter of being able to continue to assert leadership in the arts world among public and private philanthropy—because there are many needs that are arising.

Mr. YATES. Tell us what your needs are. What do you do?

Mr. SPELLMAN. What do we do?

Mr. YATES. Yes.

EXPANSION ARTS ACTIVITIES

Mr. SPELLMAN. We support those arts organizations that are of a professional standard, that operate in communities that are either minority communities or rural communities for the most part. We also have a couple of initiatives that we have which are designed to sort of affect the ecosystem of the arts. We also have an initiative for rural arts development as well which looks pretty good.

Mr. YATES. Okay. Thank you, Mr. Spellman.

Mr. SPELLMAN. Thank you, Mr. Yates.

Mr. YATES. Thank you for telling us about the insidious qualities of jazz.

Mr. SPELLMAN. It is an interesting little bit of American history.

Mr. YATES. Have you given up your project on Billie Holliday?

Mr. SPELLMAN. Yes, sir, I have. I just don't have the time now to do the kind of deep research that I'd like to be able to do.

Mr. YATES. Did you complete your research on the anti-jazz movement?

Mr. SPELLMAN. Well, I wasn't researching it per se. I was just sort of looking up the kind of the world that Billie Holliday lived in. There is a good paper there to be written.

Mr. YATES. I'm sure there is because you just kind of touched upon it.

Mr. SPELLMAN. Yes, sir.

Mr. YATES. I found it very interesting. It is the same kind of thrust that we have now, I think, in connection with the amend-

ment as made part of our appropriations bill last year. It has the same kind of a limiting quality to it.

Mr. SPELLMAN. I think it is a question of where some people see morality. It sometimes kind of boggles one to find immorality in the way that people improvise.

Mr. YATES. Morality in the way a fellow plays the saxophone.

Mr. SPELLMAN. Exactly. [Laughter.]

Mr. YATES. Thank you. Have we gone through the roll?

Mr. FROHNMAYER. No, sir. I think that there are a number of other Program Directors that you haven't talked to.

Mr. YATES. Which ones haven't I talked to?

Mr. FROHNMAYER. Well, I don't think we've heard from the Inter-Arts Program.

Mr. REGULA. Mr. Chairman?

Mr. YATES. Mr. Regula?

Mr. REGULA. Could I——

Mr. YATES. Sure you can.

DISTRIBUTION OF GRANTS

Mr. REGULA. Mr. Chairman, I've been looking at distribution of the grants. For example, Ohio has 3.9 percent of the population and gets 1.4 percent of the grant money.

Mr. FROHNMAYER. I think the population number is 4.4, Mr. Regula.

Mr. REGULA. 3.1 percent of the——

Mr. FROHNMAYER. The next number is 4.4, I believe.

Mr. REGULA. The grant is 2.292. It is the second column there. One says by State——

Mr. FROHNMAYER. Yes, the percentage of funds by State. That is correct.

Mr. REGULA. I notice that New York has 19 percent of the population and 24 percent of the grants, just rounding off.

Mr. FROHNMAYER. But I don't think they do any better on a percentage ratio of grants to applications than Ohio.

Mr. REGULA. Well, that could well be.

Mr. FROHNMAYER. That is the final column there.

Mr. REGULA. But Illinois is 4.71 population and 3.16 on grants. What I'm getting at, and it's not something that comes to any surprise to you, is that there is a maldistribution. If the real function of the NEA is to touch the lives of 250 million Americans in positive ways, we hope, it needs to be broadly disbursed. I know that that is one of your objectives as chairman is to get a broader involvement.

I would suppose part of the problem is that you don't get the applications from areas, so perhaps you need to mount a bit of an education program to make people aware of the possibility for constructive programs in schools and so on. I'd just be interested in your response to this issue of maldistribution.

Mr. FROHNMAYER. I couldn't agree more that we need a better public affairs initiative by the Endowment. I think that we have assumed over the past years that people know about the Endowment, know about the work that it does, know about the opportunities to apply——

Mr. REGULA. They don't really.

Mr. FROHNMAYER. It has clearly been proven in this latest squabble that that is not the case. We end up talking about maybe 20 grants and the other 85,000 grants over 24 years go without comment. I think that that is part of the real tragedy of this whole debate, Mr. Regula. I think that this Endowment simply hasn't blown its own horn loudly enough or thoroughly enough throughout the country.

In terms of the other point of your question, we do have to do more missionary work in some of our programs. For example, in the folk arts program, we look at areas where we know that there is a richness in folk arts and there are art applications coming from there. We try to cajole those people to make applications because we know that, if they don't some of those forms may be lost forever. In arts education, there is a certain amount of that throughout the country.

In our local program, I asked Mr. Huff, who has not, I believe, testified before you yet, if he would take a look at the country as a whole and see if there are holes there where we simply aren't getting any grant applications. When we narrow that down, I think again we'll want to go out and try to actively solicit those.

OUTREACH ACTIVTIES

Mr. REGULA. Well even in your own State I know this is basically a 1.3 population, .99 on percentage, so they're getting shorted if you were to do a per capita approach. Do you use articles submitted to the arts magazines and the music magazines that reach the teachers and those that would be likely to generate applications to give them an awareness of these possibilities?

Mr. FROHNMAYER. My sense is that that has been done only on an irregular basis. There has not been any concerted effort that I know of to promote that. Part of it is that the Public Affairs Office of the Endowment has been so totally overburdened with other things that it has to do that that function simply has not been performed. I would go back to my initial statement, and that is to say that I think the Endowment hasn't done well in publicizing itself and, in particular, its successes and the opportunities that it has for the rest of the country.

Mr. REGULA. I would say with the exception of a handful of people in the 16th district—and we have a first class symphony—probably one of the best for a community this size. The county is 350,000, and to have a good symphony is kind of unusual. It is because of strong community support. I dare say there aren't a lot of people aware of NEA activities outside of the symphony, and I don't know that the ballet or other groups have even thought in those terms. It seems to me you need to do an outreach and, certainly, as you come under scrutiny, you need a public understanding of what you do. The broader the base of involvement, the more likely you are to have public support.

Mr. FROHNMAYER. That is clearly true. The other corollary, of course, in going out and doing outreach is that you have to have something to give them when they come in and make their application.

Mr. REGULA. Right. Well, there is probably an education process that needs to be done to make people aware of things that could be done. Let me back up. Is there any way that you disseminate to the public the kind of projects that you do that might trigger an application from a group that hadn't thought about the possibility of having a string ensemble go to the schools or hadn't thought about the possibility of bringing out some artwork for a traveling exhibit to the schools? Maybe people just haven't thought in these terms because they've never done it.

Mr. FROHNMAYER. Let me mention a couple of things that we do. Our guidelines are widely distributed. We just recently published our guide to programs which is a total summary of all we do. That had been out of print for a couple of years so that was certainly worth doing. We have regional representatives in all areas of the country, although I would have to say that their territories are so large that it makes it very difficult for them to cover those territories. They are, again, a mouthpiece for the Endowment.

Mr. REGULA. Maybe you need more.

Mr. FROHNMAYER. Well, I think that the whole area of the Endowment's outreach needs to be systematically reviewed. We are in the process of doing that if we can get a moment's peace to be able to sit down and do that kind of thinking.

Mr. REGULA. I was interested in Wyoming—.2 population, almost .6 in usage. Wyoming—it is unusual for a small State like that to have such a high usage as compared to their population.

Mr. FROHNMAYER. They have some significant institutions in Wyoming.

Mr. REGULA. They must. Somebody out there is working at it.

Mr. FROHNMAYER. Mrs. Simpson is a real force in arts education.

INCREASING STATE BLOCK GRANT PERCENTAGES

Mr. REGULA. That is part of it. I thought that. I see Montana is not doing quite as well. But you see, you need someone like that probably in every community or every State at least, which leads me to something else. How do you feel about increasing the percentage that needs to go to the States on basically a block grant from 20 to say 30?

Mr. FROHNMAYER. I would have to look at what effect that would have on the rest of the structure, Mr. Regula. One of the things that has happened over the last 25 years is that the Endowment really has succeeded in putting together and assisting, and promoting very significant State arts agencies. They have a capability now which they clearly didn't have 25 years ago.

Whether increasing the block grant is the way to recognize that, I don't know. I think that if one were going to talk about that sort of structural change, at least I would want to talk about some other structural changes as well.

For example, the possibility of creating a real endowment, and the possibility of shifting some of the grant-giving authority to the local level—those kinds of things.

STATE OUTREACH

Mr. REGULA. Well, I think somehow there needs to be more urgency on the part of the States to do an outreach. I think there is a tendency in the States to get this block of money, and they're not accountable to the legislature. In a sense, they're not accountable to anybody, and they may overload their administrative apparatus using the funds coming from the NEA rather than reaching out.

I know in my own district I checked and they get a total of $2,000 from the State Arts Council. That is 1/21 of the 11 million people so, essentially, you're talking about 550,000 people. Something is not working right when they only get two grants totalling $2,000 when the State legislature appropriates close to what you provide through NEA. I'm not sure they're doing the job. I don't know if you've looked at that dimension or not.

Mr. FROHNMAYER. I can only speak from my own experience in State arts agencies, which was fairly extensive. We took very seriously in Oregon the fact that we were dealing with both Federal and State dollars. They were about equivalent in terms of what we got from the State and what we got from the Federal government each year.

We felt that we really were accountable not just to the Arts Endowment with our annual report, which is quite detailed, but also to the Oregon State legislature. They wouldn't leave us alone for a second in terms of making sure that there was representation in all of the districts. I can remember one State representative from the coast making a terrible stink about how his district simply wasn't being represented. The fact of the matter was his calling it to our attention cured the problem.

STATE BLOCK GRANT REQUIREMENTS

Mr. REGULA. Are there any requirements on the States on their getting this block grant that they have to get so much out into the field? Is there any limitation on how much can be spent on internal administration? Is it pretty much a free decisionmaking situation for them?

Mr. FROHNMAYER. I don't have the information to answer that, sir. This is Ed Dickey, the States Program Director, Mr. Regula.

Mr. DICKEY. On the State arts agencies, in order to get their basic State grants they must submit to the Endowment a plan for the use of the money which is reviewed by an Endowment panel, and it is reviewed on the basis of process criteria. Do they have a planning process that provides for responsiveness to the needs of the people in that community? That planning process must include public meetings. How do they go about evaluating the effectiveness of the programs that they have? Do they have a fair grant decisionmaking process? Do they have published review criteria? a set of panels? some fair procedure for going about reviewing?

The panel looks at those applications on the basis of those kinds of criteria. If something does not look good to the Endowment's panel, the application and plan is sent back to the State for more work and is not approved until it has come up to the standards that are set in our guidelines.

Mr. REGULA. Do your guidelines have any provision that a certain percent of it has to actually be disbursed to grantees?

Mr. DICKEY. No. The guidelines don't——

Mr. REGULA. Much of what you're describing is internal bureaucracy.

Mr. DICKEY. The guidelines do not, and have never, specifically required that a certain amount of the money be spent in any particular way. The emphasis is on process and not on specifically mandating particular kinds of programs.

Mr. REGULA. Don't you think there ought to be some mandate to get it to the field? I mean, $2,000 for 550,000 people. Something is wrong when you've got an active arts community.

Mr. FROHNMAYER. Well, Mr. Regula, I think that to treat that appropriately we'd need to look at the total administrative budget of the State of Ohio for the Arts Commission.

Again, speaking from my own experience in Oregon, we were very lean administratively and, in fact, the State had a cap on funding of FTEs. As a consequence, the whole time I was there I don't think the staff ever increased but our overall funding did. I don't know about Ohio, except that I do know that the leadership there has been extremely strong. Wayne Lawson has been executive director there for a long time, and he is one of the most highly regarded of those in the country.

Mr. REGULA. All I know is that in particular instances, and maybe other districts have got a lot more—maybe we didn't get people applying. I can't answer that. I'm just talking in terms of general policy. You're saying they don't have any standards that they have to meet because you could have the money eaten up entirely by the administrative costs.

Mr. FROHNMAYER. My sense of it is that—and I say this only as a sense rather than hard fact—State monies are typically used for administration, and Federal monies are typically used almost entirely for grants.

Mr. REGULA. The last question—I notice that somebody rejected a $50,000 grant because of the requirements of not using it for obscene purposes. Have you had more than one rejection?

Mr. FROHNMAYER. That is the second rejection we have received.

Mr. REGULA. What was the first one?

Mr. FROHNMAYER. It was a lady on the west coast who, I believe, was a choreographer. Her name was Fern Ackerman.

Mr. REGULA. What was her grant? How much? Do you know?

Mr. FROHNMAYER. $7,500, or something in that neighborhood.

Mr. REGULA. Thank you, Mr. Chairman.

### INTER-ARTS PROGRAM

Mr. YATES. Tell us what you've done this last year, Mr. Snyder in inter-arts.

Mr. SNYDER. Yes, sir. Inter-arts, as you know, deals with all things multidisciplinary—organizations and projects that involve more than one art form. A principal area in the program is the presenting organizations and support to the presenters of the Nation—the arts centers. Indeed, I'm grateful for the opportunity to share with you, and the committee, and for the record some of

the success stories that Mr. Regula referred to and we talked about on Thursday. Many of our arts centers really function as learning centers, I think, Mr. Yates.

EXAMPLES OF PUBLIC IMPACT

I've had several of these presenting organizations and these arts centers contact me and tell me about some of the specific instances that have occurred, happenings that have come about through our funding that we don't get the word out enough about. For instance, in Clearwater, Florida, the performing arts center and theater talks about an inter-arts grant years ago for $16,500 which enabled the PACT to make the transition from theater classes in a laundry room to the PACT Institute for the Performing Arts with over 30 instructors. This is an adjunct to the professional arts activity that they present.

They encourage the audiences of tomorrow by reaching out to the students, the young people in the community today. They talk about one student in particular learning from a young concert artist's program that was presented there about the sensitive emotional phrasing in a measure of music on a myriad of instruments.

A student from one of the middle schools in the intercity area of St. Petersburg told the administrator there, "Who knows, if I can get to work with more people like them, maybe there is a door that will open to my future as a real musician." Actually, Mr. Regula made a comment like that last Thursday talking about young people being exposed to professional artists and having the opportunity to later perhaps go into the professional arts themselves.

Mr. YATES. Did he favor that?

Mr. SNYDER. I think so. It seemed that way.

Mr. REGULA. There are good things then in favor of it. It is the bad peaches that are the problem, Mr. Chairman. [Laughter.]

Mr. YATES. I don't know that those on the other side would have favored letting young people come in contact with professional artists.

Mr. REGULA. Well, you'll have to define artists a little more carefully——

Mr. YATES. Than we did in the last bill. Beauty is in the eye of the beholder.

Mr. REGULA. More carefully than we did in last year's bill.

INTER-ARTS EXAMPLES

Mr. SNYDER. If I may, just one or two other examples. The University of Pennsylvania Annenberg Center in Philadelphia is an excellent presenting organization and for five or six years now we have funded their international theater festival for children. They sent a note about one professional artist they presented—Robert Faust. He calls himself the "masked man." He does all kinds of amazing performances, mime, and theater work using masks. The staff there at the Annenberg Center got a letter from a group—a nurse actually at the Philadelphia Children's Rehabilitation Hospital, that relates the impact that Faust's performance had on some of the young people that they brought to that performance.

If I may share just a bit of it, in that letter he talks about having four burn patients with their group from the hospital there that needed to wear masks for medical reasons. He says "That is something that children don't like because it makes them feel and look different from others." At the end of the show, Mr. Faust kindly talked to the children about makeup ideas they could put on the masks to make them more fun to wear and, indeed, thanks to you, Mr. Faust, all the patients are now cooperating and wearing the masks. One of our patients who always took off his mask now thinks it is cool to wear it. That is another example of the impact that professional arts activities can have on young people.

I think the chairman last week also mentioned Tears of Joy Theater in Vancouver, Washington. We have also supported their presenting activities in their international children's festival. They tell me about a marvelous instance where in one of the puppet presentations that they presented there, they noticed one of the puppet characters after the performance talking with a child who seemed to be particularly shy. The child soon smiled and then began to converse with the puppet. An adult nearby seemed very moved. She explained to us that the child was autistic and had never before spoken a word. That is the kind of effect, I think, that professional arts activities toured around the Nation and presented by the Nation's presenters can have.

ADEQUACY OF 1991 BUDGET

Mr. YATES. How is the amount of money you have available in this budget now——

Mr. SNYDER. It is never enough. I would share that concern with the rest of my colleagues, certainly. I think there are real specific areas within inter-arts and presenting organizations in particular where we could certainly stand to use more funds. Ms. Kriegsman, last Thursday, talked a bit about touring dance nationwide. Dance on Tour is an initiative that we sponsor with the Dance program and the States programs. That is an area that really could stand to have a heavy infusion of more dollars. It is a program that gets professional dance activity out and about in all areas of this country.

We indeed have noticed that in the seven years that we have been running a program called the Dance Initiative, a precursor to dance on tour, we noticed that 70 percent of the presenters that were funded, were located in communities with populations of less than 100,000. Forty percent were located in communities with populations of less than 50,000.

I might say also in cooperating with the State arts agencies and the regional arts organizations, our money is matched by those States and regions and then distributed to the presenters for getting dance out and about. That is one area that I think we could certainly stand to see some further support.

Mr. YATES. Amplify your remarks for the record showing what you've done.

Mr. SNYDER. I sure will.

Mr. YATES. Okay.

[The information follows:]

INTER-ARTS PROGRAM

Program Accomplishments

Presenting Organizations

o In December 1989, the National Task Force on Presenting and Touring, supported by the Rockefeller Foundation, the Pew Charitable Trusts, and the National Endowment for the Arts issued their final report entitled, "An American Dialogue." The Task Force was created in 1987, in response to the significant growth and evolution which has occurred in the presenting field over the last fifteen years. This growth had occurred without adequate discussion and coordination and as a result, there had been too little understanding of the contributions presenters can make in advancing the arts in their communities and across the nation. The work of the Task Force represented the largest, most comprehensive, and diverse national forum of its kind. More than 125 presenters, artists, managers, funders, and representatives of state and local arts agencies and regional organizations assembled in small groups for eight meetings in various locations around the country. Their work created, for the first time, a network of communication among people and organizations who represent diverse artforms and a range of cultural, racial and aesthetic perspectives. Because of the varied nature of the Task Force, many people--both within and outside of the group--became newly aware of one another. Many of the bonds that were formed during this process promise opportunities for additional discussions, collaborations, projects, programs and works of art.

o A grant of $5,000 was awarded to Artswatch, Inc. in Louisville, KY, to support expanded programming and to continue residencies for artists during the 1989-90 season. Artswatch was founded in 1985 to support, present, and commission contemporary performance works by local, regional, and national artists of the highest artistic level. It is the leading presenter in Kentucky and the surrounding area of culturally diverse artists creating new performance works. Projects often include pairing Kentucky artists with national aritists to encourage new collaborative pieces. For example, Harry Sheppard, a local dancer, recently joined New York's Yoshiko Chuma and the School of Hard Knocks, for a five-day series of workshops and performances and open rehearsals and participated in discussions with the artists. In February, two Kentucky dancers will be in residence in Washington, DC with choreographer Liz Lerman and her company, Dancer of the Third Age, which she describes as "intergenerational" because it is composed of dancers whose ages span several generations. The dancers from Kentucky worked with Ms. Lerman for one week and returned to Kentucky to do workshops in senior citizen and community centers. In June, Ms. Lerman and the Dancers of the Third Age will be in residence in Louisville and participate in the Elder Arts Festival.

o The Helena Film Society in Helena, MT, used $24,500 in Inter-Arts funds to support expanded programming and to continue residencies for artists in conjunction with the development of a local arts center. The Helena Series for the Performing Arts brings nationally recognized music, theater, and dance artists to Helena and the state. Recent presentations have included a wide variety of artists and art forms--Maria Benitez's Spanish Dance Company, Garth Fagan's Bucket Dance Theatre, The Acting Company, Meredith Monk, Merce Cunningham Dance Company, and the New York Chamber Soloists. The Society was recently given a long-term lease by Lewis and Clark County to preserve the historic county jail and develop it for use as a community center for culture and the arts. This 300-seat auditorium will enhance the Helena Film Society's participation in the National Performance Network, a group of select presenters across the nation that sponsor innovative music, theater, and dance events.

o The Arts Endowment granted $50,000 for "The Deaf-Way," an international arts festival and conference held at Gallaudet University in DC. and attended by hundreds of hearing-impaired students and educators from across the nation and around the world.

o As a presenting organization based at a major university in Indiana, Purdue Convocations introduces its patrons to the new, the emergent and the unknown in order to broaden their arts experiences. A grant of $10,000 is being used for artists' fees and audience development initiatives for the following presentations in dance, music, and theater: a variety show featuring highlights from the vanguard summer festival at Lincoln Center in New York City, "Serious Fun"; Garth Fagan Bucket Dance, an innovative modern dance troupe; a company from Johannesburg in "You Strike the Woman, You Strike the Rock," a provocative play about three women living in the shadow of apartheid; and a chamber ensemble (violin, viola, cello, oboe, and piano) in a program of commissioned pieces entitled "The Composer's Composer."

o A $5,750 award was made to the Annenberg Center at the University of Pennsylvania in Philadelphia for the development of an audio description service for blind and visually impaired individuals. The service was modeled after the highly successful Washington Ear program in Washington, DC which provides descriptions and commentaries on aspects of presentations that are inaccessible to visually impaired individuals.

o Over several years, the Arts Endowment has supported the presentation of diverse programming by the Concert, Chamber Music, and New Directions Series of the University of Kansas. With Inter-Arts support, the series works closely with the public schools, other university departments, and the community at large. For example, the presentation of the Warsaw Philharmonic was accompanied by a series of lectures on the culture, economy, and political climate in Poland. The Ambassador of Poland spoke to sixth graders at a local school, to business people at a Chamber of Commerce luncheon, and librarians in the entire school district developed units on the culture of Poland. One school even developed a Polish festival to coincide with the Warsaw Philharmonic's visit. In 1987, with Inter-Arts support, the University began a new series called New Directions focused on works created within the last five years. The creator(s) of the work visit the community to discuss the creative process sometime before the presentation of the work.

o The Woodson Foundation in Newark, New Jersey, was supported with a $5,000 grant to assist with their New Artists/New Audiences series for African-American artists. Ten multi-disciplinary performances will take place in five New Jersey cities that will continue to serve as sites for the annual series. Each city will host two events. The Arts Endowment recognizes that access to high quality performances of African-American artists and groups in New Jersey is essential to the cultivation of a statewide African-American audience. An ongoing, regular subscription series of multi-disciplinary professional performing artists will provide access for audiences throughout the state.

o A $93,500 award to the Spoleto Festival USA in Charleston, SC, supported marketing, development, and public relations costs associated with producing and promoting its eleventh season. Ticket sales increased by 7 percent over the prior season and contributed income rose by 3.4 percent resulting in almost $200,000 in new revenues. In addition, through its Young Audience Series, Spoleto enabled more than 1,200 students to attend performances free of charge. Prior to these performances, classroom seminars prepared the students by providing background information and discussing the specific works and styles to be presented.

o A $10,000 grant to the MoMing Dance and Arts Center in Chicago, IL, supported showcase presentations of new and emerging artists and an expanded marketing campaign designed to build audiences. Important increases in attendance have already been noted in MoMing's performance art series--four events in one recent month resulted in attendance increases of more than 12 percent compared to last season's series. Similarly, a recent presentation of an Indiana based new music artist generated an increase in attendance of more than 24 percent compared to similar presentations in years past. In addition, MoMing initiated "Making Performance Art," a series enabling audiences to discuss the creative process with the artist(s).

Partnerships in Commissioning and Touring

The Partnerships in Commissioning and Touring Initiative supports multidisciplinary presenting organizations in commissioning and touring new work in the performing arts and the development and coordination of model alternative touring networks of national significance.

o The Initiative has supported the Dance Theater Workshop in New York, NY, for its National Performance Network, a network of alternative art spaces for the presentation of new music, dance, and theater works. Thirty-three spaces in 21 cities across the country comprise the network; its principal objective is "to increase opportunities for local and non-local independent artists to create and tour by providing adequate resources and by strengthening partnerships among presenters who join forces to commission and present new work." The NPN Creation Fund supports the creative process of independent American artists by underwriting the commissioning of new work and subsidizing its presentation at arts centers all over the country.

o A $50,000 grant was awarded to Cal Performances at the University of California/Berkeley for the co-commissioning and co-presentation of a new work by Merce Cunningham. Partner presenters included: the University of Massachusetts (Amherst, MA), the Madison Civic Center (Madison, WI), Dartmouth College (Hanover, NH), the University of Nebraska (Lincoln, NE), and UCLA (Los Angeles, CA). "Celebrating Merce Cunningham: A Festival and Colloquium on the Contemporary Arts" involved the creation of work for performances in the above listed locations and included various educational activities such as residencies, master classes, video workshops, open rehearsals, and lectures. These activities examined the choreography and aesthetics of Mr. Cunningham and the impact his work has had on 20th century culture. The residency at Berkeley occurred in September 1989, included participation by a number of university departments and community organizations, and was successfully concluded with three performances that emphasized a retrospective view of Mr. Cunningham's influence on contemporary art.

Dance On Tour

o Dance on Tour is a multi-Program initiative (Dance, Inter-Arts and State Programs) which supports the presenting and touring of dance. This initiative offers (a) fee support to regional organizations wishing to engage touring dance companies and/or artists, and (b) funds to state arts agencies for projects that involve out-of-state dance companies and/or artists and are designed to address the specific dance needs of the state (this effort strengthens the former Dance/Inter-Arts/State Programs Presenting/Touring Initiative, begun in 1983, which each year helped reach approximately 400 communities nationwide, 70 percent with populations of 100,000 or less).

o A $38,000 grant was awarded to the New England Foundation for the Arts in Cambridge, MA, for support of special tours by Liz Lerman's Dance Exchange and the Stephen Petronio Dance Company. This award coupled with $108,020 in funding from other sources enabled the Foundation to provide significant support toward artists' fees totaling over $930,000 of professional dance companies during the 1988-89 season. This represents a sharp increase (149%) in the volume of dance touring activity supported by the Initiative in comparison to the 1987/88 season when a total of $378,040 in artists' fees was supported with $63,194 in grant monies. Additionally, Stephen Petronio and his company conducted nine half-week residencies featuring a new work entitled "AnAmnesia" with music by Peter Gordon. Similarly, Liz Lerman and her company of young and senior citizen dancers was featured in five one-week residencies around New England as well as one two-week residency in Boston. The focus of these residencies, which offer an array of workshops and performances was community participation in dance with an emphasis on senior adults.

o A grant of $21,400 was awarded to the South Carolina Arts Commission in Columbia, SC, for programs to encourage, increase, and support professional dance in South Carolina and for an extended residency of Dan Wagoner and Dancers, a New York based modern dance company which has a "dual home" in South Carolina. In the second year of this extremely successful "dual home" project, the Wagoner company has contracted to tour fifteen weeks in South Carolina, an increase of 35 percent from the previous season. In addition, the state is building an alternative dance presenters network to present programs focused on the work of new and non-mainstream dance companies.

o A grant of $152,000 was awarded to Mid-America Arts Alliance in Kansas City, MO, for artists' fee support to presenters throughout Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas for presenting dance companies during the 1988/89 season. This award, coupled with more than $200,000 in funding from other sources, will enable Mid-America Arts Alliance to provide significant support for artists' fees of professional dance companies (totaling nearly $1.5 million) during the 1988-89 season. This represents a sharp increase in the volume of dance touring activity supported by the Initiative in comparison with the 1987-88 season when a total of $612,600 in artists' fees was realized with $122,965 in grant monies.

Services to Presenting Organizations

o A $47,640 grant was awarded to the Association of College, University, and Community Arts Administrators (ACUCAA--now renamed the Association of Performing Arts Presenters) in Washington, DC to support presenter development and training projects. Workshops were held around the country providing professional artistic and managerial training in presenting the performing arts, including sessions in Spokane, WA, at the Midwest Booking Conference (Minneapolis), and at the Northeastern Booking Conference (Stamford, CT). The December 1988 annual conference, attended by participants from nearly every state in the country, included workshops entitled "Understanding Performance Art (or at least knowing more about it)" and "The Black Tradition in American Modern Dance."

o A grant of $13,500 was awarded to Arts Midwest in Minneapolis, MN, to support the Minority Performance Presenters Network program for the support of multicultural presenters, in particular those which provide performing opportunities for artists from a variety of ethnic backgrounds. Eight participants have been selected and include presenters from black, Hispanic and Native American communities. The first network gathering was held in conjunction with the Midwest Regional Conference (in Minneapolis in September 1988) and focused both on how to evaluate the quality of multicultural work (particularly work from cultures other than the participants' own) and techniques that work best to introduce audiences to unfamiliar work.

Artists' Projects: New Forms

o A grant of $6,700 was awarded to the National Learning Center in Washington, DC (for the Capitol Children's Museum) to support the creation of the "Invisible Harp," designed and constructed by composer Skip LaPlante. The 10-foot-wide harp, whose 32 strings are made of light, is activated (or played) when a child passes his or her hand through a beam. Each beam is assigned to a particular note so the child can produce a musical piece by playing the light. The Invisible Harp melds the disciplines of interactive sculpture and music, and integrates the latest developments in computer technology in the making of a work of art.

o A grant of $32,000 was awarded to Pepatian, Inc., a collaborative organization of Latin American artists in New York City, to create and tour a series of performances and workshops to cities such as Albuquerque, NM, Boston, MA, and San Juan, PR. These artists use innovative techniques to explore the rich cultural traditions and social issues of a rapidly changing Latin America and its increasingly complex relationship to American Latino culture. Their work crosses the traditional lines of theater, dance, the visual arts, and performance art. The program "Tour de Fuerza" presents varied but complementary artistic expressions. The works, when seen together, serve as a forum to establish new connections, stimulate discussions, and generate new ideas concerning the creative process and the part of American culture these artists represent.

o The New Forms Regional Initiative is a pilot program jointly sponsored with the Rockefeller Foundation. These funds, matched by Rockefeller, initiated subgranting programs through Inter-Arts grants to organizations such as the Contemporary Arts Center, New Orleans, LA; Center for Contemporary Arts, Santa Fe, NM; Painted Bride Art Center, Philadelphia, PA; Los Angeles Contemporary Exhibitions, CA; Real Art Ways, Hartford, CT; New Langton Arts, San Francisco, CA; and Diverse Works with the Southwest Alternate Media Project, Houston, TX. In this way, connections between organizations committed to presenting contemporary work and the artists living in their regions are strengthened. These organizations receive more than 900 applications each year from 49 states, the District of Columbia and Puerto Rico and award 50-60 project grants for support of individual artists.

Artist Communities

o America's creative spirit is an admired and dynamic one, constantly being infused with artistic contributions from its culturally diverse citizenry. The Yellow Springs Institute for Contemporary Studies and the Arts in Pennsylvania was awarded a $25,000 grant in 1988 by the Inter-Arts Program. This supported the Interdisciplinary Artists' Residency Program, emphasizing the development of experimental works in interdisciplinary/performance art. This program provides artists with exposure to colleagues from different art specialties, offering the possibilities of innovative collaborations. Being a resident facility, artists are immersed in an environment that fosters creativity and thought.

o The Millay Colony for the Arts, Inc. in New York was awarded a general operating grant from the Arts Endowment in order to help maintain a peaceful environment where artists, writers, and poets, can work concentratively and fruitfully to achieve a finer finished product. In 1989, Marcia Aldrich, a mother of two young children from West Virginia, was able to work at the Millay Colony without interruption toward completion of a book of poetry, which is now in circulation. She was then able to return her full attention to teaching in a West Virginia college as well as to mothering.

o The Djerassi Foundation in Woodside is being supported with its goal of fostering America's creative spirit. A $18,000 Arts Endowment grant will help the Foundation with its residency program. Each year, 75 writers, composers, and media, visual, and interdisciplinary artists are provided with studio and living facilities in order to concentrate on their art forms.

o The Hambidge Center for Creative Arts and Sciences, Inc. was awarded a $4,500 grant from the Arts Endowment to support residencies to approximately 30 artists on a 600-acre colony. These living quarters provide an environment conducive to research, the creation of new work, and dialogue with other artists. The individuals awarded Fellowships represent the broadest range of creative disciplines.

o The Cummington School of the Arts, Inc. in Cummington, MA, was assisted with a $11,500 grant to support a residency program providing over 100 artists with living and working facilities in this artists' colony. Cummington provides an ideal setting for the nurturing of the creative spirit. With a 66-year-old history, the Cummington School of the Arts has become a central part of that rural community's cultural heritage, contributing to Cummington's unique character.

o The Fine Arts Work Center in Provincetown, MA, was assisted with its mission to provide artists with an environment that nourishes the creative spirit. With Arts Endowment support ($26,200 in 1989), the Fine Arts Work Center is able to fund residencies for 20 emerging visual artists and writers who are given the opportunity to live and work in inspirational Provincetown for seven months.

o The Virginia Center for the Creative Arts at Sweet Briar received a grant for $18,000 to support more than 250 artists' residencies for writers, composers, and visual and performing artists in a year-round colony. Residencies are awarded competitively on the basis of professional achievement or promise of future achievement as judged by juries of professional artists in each one of the disciplines.

Services to the Arts

o In FY 87, a $15,000 grant was awarded to ATLATL, a Native American arts service organization in Phoenix, Arizona, to support the Second Circle Native Arts Network Conference held at the University of Wisconsin in Madison, WI. The conference was attended by ninety arts representatives from tribal museums and cultural centers, universities, Native art studies programs, national as well as state and local arts agencies, and tribal councils across the United States. Topics included the need for greater awareness and appreciation of contemporary Native arts, access to support networks, presentations and discussions with representatives from local, state and national arts agencies, and recommendations for unifying regional issues into a national agenda for the support of Native American arts activities.

o The Metropolitan Dade County Cultural Affairs Council of Florida received a grant of $15,000 from the Arts Endowment to support the council's Joint Advertising and Marketing Program for emerging and ethnic performing and visual arts groups in Dade County. The council is charged with meeting the needs of Dade County's numerous multi-ethnic cultural organizations and providing leadership for the cultural development of the community. The council provides technical and financial assistance to the more than 400 Dade-based not-for-profit, tax-exempt cultural organizations. This program will utilize basic tenets in a council-initiated joint marketing and advertising pilot project with the county's 12 major cultural institutions designed to attract Black and Hispanic audiences.

o A $15,000 grant to the Arts Extension Service at the University of Massachusetts, Amherst, with collaborative matching and advisory support from state arts agencies in Maine and New Hampshire, will assist in the training and placement of six new arts managers in small New England arts organizations such as the Claremont Opera House in Claremont, NH. Salaries are to be offset by monies contributed by state arts agencies.

o Artspace Projects in Minneapolis, MN, received $18,000 for the support of the National Artspace Development Network which assists artists living and working, exhibition, rehearsal, performance and support spaces. Artspace has developed a referral network which allows artists looking for space to learn of studios available both locally and in other cities. In the past two years more than 900 artists have secured studio space through this referral system. Artspace is also compiling a national training manual on developing artists studio/living spaces for use by artists and organizations serving artists across the nation.

o The Center for Safety in the Arts, in New York City, received $23,000 to support the Center's activities as the national clearinghouse for research and education on health hazards in the visual and performing arts. In addition to publishing a newsletter and presenting lectures/workshops on safety in the arts to artists, organizations and educational institutions across the country, the Center responds to an average of 1,000 inquiries monthly from individual artists and organizations. The Center, founded in 1977, ahs researched and recommended preventative measures for a wide range of potential hazards to visual and performing artists including vocal trauma and hearing disorders in musicians; musculo-skeletal problems in dancers; and respiratory, heart, and circulatory illnesses associated with materials used by visual artists. The Center also provides consultations concerning existing facilities or planning for new spaces for schools, museums, theaters, and other organizations. Approximately 20,000 artists annually receive direct service from the Center.

# Tears of Joy Theatre

The puppet can often reach people considered to be unreachable. During community performances sponsored by Stanford University we visited with a group of children after a show. As usual we had the puppets interacting with the children and answering questions. One of our puppet characters was "talking" with a child who seemed to be particularly shy. The child soon smiled and then began to converse with the puppet. An adult nearby seemed very moved, she explained to us that the child was autistic and had never before spoken a word.

Perhaps our greatest success in drawing an audience was in Bonners Ferry, Idaho. We had visited shools in the community on Friday to promote the Saturday performance of Petrouchka. Three soccer games were postponed that Saturday because the players didn't want to miss seeing Petrouchka. (As a former soccer parent and coach, I consider this ultimate success.)

Occasionally one of those magical moments occurs, which in its brief duration, floods your senses with thoughts, memories and feelings. While in Japan, I was blessed with one of those. During a performance of Petrouchka, a small child came and propped up her chin right on the edge of the stage. She was completely engrossed in the plight of our little clown hero, oblivious to the 600 people seated behind her. That special moment reminded me why we are doing theatre!

---

"The performance was absolutely spellbinding. The puppets 'became real' in our minds. To be an audience for Baba Yaga is like taking a fantastic voyage into the world of history, folklore and fantasy!"

Toni Keatham, Star Elementary, Star, ID

**1109 East Fifth Street/Vancouver, WA 98661/Phone (206) 695-3050**

During the first season of PACT's educational programming, nearly 30,000 individuals were served. Classes for 397 students were held in rehearsal rooms, laundry rooms and dressing rooms. Not only has that number tripled to over 90,000 with 77,000 students attending In-School-Time performances, 2000 benefiting from masterclasses, 2000 in regular classes and workshops and 9000 attending family programs. but a building has been dedicated totally to arts education with classroom and studio space which in the last year served over 2000 students of the arts from ages 5 to 85. We are constantly striving to create an environment supportive of youth and adults who are interested in the arts both as participants and observors.

**Our programming reflects our committment to multicultural and minority arts education through performances of the American Indian Dance Theater, "Freedom Train-the Story of Harriet Tubman", Danza Espanola, and The Famous People Players whose entire acting company is made up of developmentally delayed artists. The program of masterclasses allows us to offer students who may never have seen snow to be taught by the Sugarplum Fairy from the Atlanta Ballet, or to learn a buck and wing time step from Maurice Hines, or how to get the most sensitive emotional phrasing from a measure of music on a myriad of intruments played by Young Concert Artists. A student from one of the middle schools in the inner city area of St. Petersburg bubbled, "Who knows--if I can get to work with more people like Mr. Ruske , maybe there's a door that will open to my future as a real musician."**

**Funding for arts education is a perennial problem, but the NEA InterArts Grant for 16,500 enabled us to make the transition from theater classes in a laundry room to the PACT Institute for the Performing Arts with over 30 instructors.** These working professionals in the arts are contracted to share their knowledge and experience with young people and adults in areas ranging from Jazz Dance to Jazz Piano to Advanced Dama to Children's Musical Theater.

**The National Endowment for the Arts was the catalyst which allowed us to attract national attention to enhance our ability to program the finest in arts experiences for young people as well as attract further funding from such corporate sponsors as IBM and Citicorp.**

This combination assisted us to raise the consciousness of the community with regard to the need for arts education, for young people to be "part of the art", and to make great strides in communication and cooperation with the public school system.

**Children for whom dance meant two weeks of folk dancing in PE have watched with delight and wonder artists from companies such as Alvin Ailey, Paul Taylor, Judith Jamison, and Atlanta Ballet.** Dr. Scott Rose, recently retired superintendent of Pinellas County Schools, stated "I am proud to be a part of a school system which enjoys the benefits of an outstanding performing arts center dedicated to providing quality educational programs for Pinellas County youth as a part of their many community offerings. The excellent partnership we enjoy has provided thousands of Pinellas County students an opportunity to participate in many diverse cultural experiences."

3955 Conshohocken Avenue
Philadelphia, PA 19131
215 877-7708

Children's
Rehabilitation
Hospital

June 7, 1988

Mr. Robert Faust
34 Woodcreek Road
Bethlehem, CT 06751

Dear Mr. Faust:

Recently the children of Children's Rehabilitation Hospital attended your marvelous performance of Faust at the International House in Philadelphia. At that time we had four burn patients with our group that needed to wear masks for medical reasons. This is something that the children don't like because it makes them feel and look different from others. At the end of your show you kindly talked to the children about make-up ideas they could put on the masks to make them more fun to wear.

I wanted to thank you for taking the time to talk to them and tell you how much your show and efforts meant to both the kids and our staff. Thanks to you, all the patients are now cooperating and wearing the masks. One of our patients who always would take off his mask now thinks it is "cool" to wear one.

All the staff appreciate the extra effort you made to speak with the children. Thank you for being such a positive influence and motivating the children to a faster recovery.

Sincerely,

Jan Perloff

Jan Perloff, C.T.R.S.
Special Events Coordinator
Therapeutic Activities Service

JP:kl

The New York Times

NEW YORK, SUNDAY, FEBRUARY 1, 1987

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# The 'Mask Man' of Bethlehem

By NANCY TUTKO

FROM a darkened stage, an eerie assemblage of faces stares out silently into the audience: a placid Buddha, a robotic blockhead with rectangular features, wizened old men and reptilian creatures. It is only with the appearance on stage of Robert Faust, a tall, black-clad figure who calls himself the Mask Man, that the faces behind him will come to life.

On a recent Friday evening at the Furman School in Litchfield, students laughed, grimaced and groaned at the rich collection of characters Mr. Faust paraded before them.

"There's some sort of primal funny bone being tickled," Mr. Faust said. "It's automatic and it's truly magic. The audience knows it's really Rob up there, but for a moment they'll let themselves believe they're seeing something else."

The 36-year-old creator of all these creatures is a former member of the Pilobolus and Crowsnest dance companies, and now he takes his solo show to schools and colleges around the country, making good use of his dance-theater background to entertain as he educates. After all, he said, the dialogue he delivers — a look at the history of mask making — is really an excuse for him to be on stage, performing.

"What I do is as much stand-up comedy as it is dance or mime or theater," he said. "The character is the most important thing and you have to let whatever the mask demands of you, happen."

## His creations tickle 'some sort of primal funny bone'

He emphasizes the use of body movements and posture in demonstrating how a single mask can express several different moods or characters. A goofy grin becomes a maniacal leer, for example, and a look of surprise becomes one of terror. He scurries, crawls and lurches across the stage, changing from man to animal to some unrecognizable, outer-space kind of creature, and back again.

He invited members of the audience onto the stage to experiment with translating a mask's personalities to other people without using words, and at Furman he had a hard time getting the enthusiastic student volunteers back in their seats once they assumed the characters of the mask they had behind.

"Masks give their wearer the power of transformation," Mr. Faust explained. "They provide an excuse to allow parts of yourself to emerge that are usually reined in."

"My show has evolved over the years through doing it," he said. "The special moments are all found, then saved, through interaction with the audience, from one performance to the next."

His masks — there are several hundred in the house in rural Bethlehem he shares with is wife, Paula Styron, also a dancer — are generally crafted from one of three materials: leather, papier-mâché or celastic, a resin-coated fabric. Celastic is flexible, lightweight and fast to work with, but calls for the use of chemicals with toxic fumes. His favorite material is leather, time-consuming to make but more breathable and comfortable to wear. A single mask can take anywhere from an afternoon to several months to complete.

Mr. Faust's experience goes back to the home of Mardi Gras masks, New Orleans, where he was born and raised. But mask making did not interest him then, and he earned a degree in education at the University of New Orleans. Moving to Oregon and later San Francisco, he studied mime and dance and theater, and worked with a man's improvisational dance company called Mangrove. He first began making masks in the late 1970's, at the American Conservatory Theater in San Francisco, where he was studying with Jacques Lecoq, a French master of mime and movement.

Mask work assumes a major role in the piece, which he helped choreograph, dancers wear masks not only on their faces, but on the top of their heads, their hands and their feet as well. He also helped to choreograph and danced in the Obie Award-winning production of "The Garden of Earthly Delights" by the Crowsnest founder, Martha Clarke.

Last spring, he went off on his own to choreograph a production by the Opera Ensemble of New York of "Orfeo ed Euridice," in which he had masked dancers balanced on each other's shoulders beneath long, flowing robes as larger-than-life sentinels at the gates of hell.

"I've never done opera before and it was a challenge," he said. "But the most satisfying thing about it was my relationship with the dancers. I loved the music and the singing and being around all that activity. I really enjoyed being the choreographer and working with other people."

In fact, while he enjoys the responses from his young audiences during his Mask Man presentations Mr. Faust said he was looking forward to moving off in a slightly different direction this summer. He plans to work with Larry Hunt, a West Coast puppeteer and mask maker, in a collaboration they will call "Masklion," an act geared toward college and adult audiences.

Meanwhile, he will continue to make new masks and look for new directions for his creative energy.

"Any kind of art or craft is an extension of yourself," he said. "Your primary desire is to get outside yourself and look in. Masks, in the way they amplify and focus, tap something deeper, something elemental. They teach you something about yourself." ■

ANNENBERG CENTER
PHILADELPHIA INTERNATIONAL THEATRE FESTIVAL FOR CHILDREN
Five-year Statistics

| | 1985 | 1986 | 1987 | 1988 | 1989 |
|---|---|---|---|---|---|
| # of In-theatre performances | 60 | 70 | 70 | 70 | 71 |
| Participating Countries | France<br>Canada<br>Belgium<br>USA<br>Mexico<br>Japan | Australia<br>Canada<br>Holland<br>USA<br>Sweden<br>Italy<br>England | Austria<br>Canada<br>England<br>USA<br>Switzerland<br>Taiwan | Australia<br>Canada<br>England<br>Italy<br>Finland<br>USA | Belgium<br>Canada<br>Holland<br>Japan<br>Republic of China, Taiwan<br>Scotland<br>USA |
| Total In-Theatre Attendance | 12,120 | 20,042 | *20,048 | 23,193 | 29,935 |
| % of Total Capacity | 42.8 | 66.0 | 68.6 | 72.57 | 91.77 |
| # Sold-Out Performances | 0 | 2 | 10 | 15 | 60 |
| School Group #'s | 4,755 | 7,446 | 9,904 | 9543 | 13,872 |
| Box Office Income | $51,842.50 | $73,697.50 | $ 78,135.00 | $90,482.50 | $117,478 |
| Contributed Income | $68,000.00 | $72,450.00 | $134,648.00 | $111,100. | $156,665 |
| # of Volunteers | 38 | 62 | 66 | 72 | 112 |
| Volunteer Hours | 225 | 313 | 340 | 557 | 1003 |
| Total Attendance for all of the U.S. cities presenting festivals | 12,120** | 65,100 | 85,000 | 150,000 | 155,000 |

*Total attendance was affected by free weekend events sponsored by "We the People".

** Philadelphia only U.S. city presenting a festival

PHILADELPHIA INTERNATIONAL THEATRE FESTIVAL FOR CHILDREN

FACT SHEET

* Between 100-110 performances annually of outstanding professional theatre, music, mime, puppetry, and dance from all over the world

* Capacity crowds of 30,000+ over five Festival days

* Colorful, festive site encompassing five theatres, two outdoor stages, and a "Playworks" area of international arts and crafts activities designed for children

* Special outdoor play area for children too young to attend the in-theatre performances

* 37th Street Food Court featuring a variety of food and a picnic area

* Special Opening Night Performance and Reception

* Study Guides with suggested educational projects designed for each Festival production

* Ticket Subsidy Fund to underwrite the cost of tickets for groups with little or no financial resources to attend the Festival

* Festival brochure mailed directly to over 250,000 homes and schools

* Target audience: children, parents and teachers from the tri-state area (Pennsylvania, New Jersey, and Delaware)

* New in 1990, multi-discipline professional symposium on children, with panelists representing the areas of education, health care, social services, and the performing arts.

* First Festival of its kind in the United States

* Serves as a national model for cities across the country presenting Festivals

Nationally recognized as an example of a successful community-wide comprehensive arts-in-education program by the National Task Force on Presenting and Touring the Performing Arts, convened by The Rockefeller Foundation, The Pew Charitable Trusts, and the National Endowment for the Arts

Mr. REGULA. Mr. Chairman.
Mr. YATES. Mr. Regula.
Mr. REGULA. May I take a minute to——
Mr. YATES. Sure you may.

STATE GRANT REGULATIONS

Mr. REGULA. Mr. Chairman, I notice I have a communication here about the grants to Ohio in my district. This is from Marianne Klink. She is a Congressional liaison. "As you know, some of the larger States like Ohio use most of the basic State grant for administrative costs." Then I look at the code section and it says, "provided that funds paid to the State under this subsection will be expended solely on projects and productions approved by the State agency which carry out one or more of the objectives of subsection (c)." I go over to subsection (c), and it doesn't say anything about those things you were describing. It talks about projects, and productions, and so on.

The last item here says that "Funds made available under this subsection shall not be used to supplant non-Federal funds." I think that the States may be violating the intent if not the letter of the law. What I'm wondering is that if we were to put in a restriction that they can't use more than 40 percent of their State grant for administrative costs, would that be a problem for you? That seems to me what I read into the law.

Mr. FROHNMAYER. I doubt that that would be a problem for us, Mr. Regula. I do question whether Ohio uses Federal funds for administrative purposes.

Mr. REGULA. That's what your letter says.

Mr. FROHNMAYER. I recognize that that's what it says. Would you allow us, please, to check that out and be certain and give you a written response?

Mr. REGULA. You might want to look to the code here. If I read the code correctly, administrative costs are not anticipated in the original development of this program. It is under the general heading of National Foundation of the Arts and Humanities.

[The information follows:]

BASIC STATE GRANTS FOR SUPPORT OF STATE ARTS AGENCY ADMINISTRATIVE COSTS

In FY 88 state arts agencies used $41 million for administration and $232 million for regrants and other program costs. The ratio of program costs to administration costs was 6 to 1. These figures include Federal Basic State Grant funds, other Federal grant funds, and state appropriated funds.

In FY 88 the Endowment provided $20 million to the states in the form of Basic State Grant funds: $6.1 million was used for administration and $14.9 million was used for program costs. Considering the Basic State Grants alone, the ratio of program costs to administrative costs was 2.5 to 1.

State Arts agencies use administrative funds to provide services that are essential in making arts available to all people and communities. For example, the Ohio Art Council's staff includes a public information coordinator, to assure that programs and activities are well publicized, as well as specialists who do field work in administering arts in education programs and activities are well publicized as well as specialists who do field work in administering arts in education programs, assisting the development of local arts agencies, promoting folk arts, assuring the involvement of minorities, helping organizations make the arts available to minorities, helping organizations make the arts available to the disabled, coordinating programs to improve design, and coordinating the touring of arts events to locations throughout the state. All of these positions provide services that make the arts more widely avail-

able and assure that the Council is not in a position of responding only to those individuals and established organizations most skilled at writing grant applications.

Even with its extensive fieldwork, the Ohio Arts Council uses only 17 percent of its total budget for administration. However, the Ohio Arts Council, like some other state arts agencies, relies on Federal Basic State Grant funds for flexibility in meeting necessary adiministrative costs.

In FY 89 groups in Ohio's 16th Congressional district received 25 grants totaling $188,064 awarded by the Ohio Arts Council.

Mr. FROHNMAYER. Let me just ask for a second whether anyone can provide any further information on the administrative use of Federal funds by the States?

ADMINISTRATIVE COSTS VS. PROGRAM COSTS

Mr. DICKEY. Okay. Well, we would be glad to get more information for the record. I would say that in some cases the line between administrative costs and program costs is a little hard to draw. For example, I'll just give one example of South Carolina.

The South Carolina Arts Commission when it developed, rather than giving out most of its money to arts organizations around the State, really created some and supported direct programming activities. Now whether staff positions that helped to run those programs are administrative costs or program costs is a matter of interpretation. Even in a State arts agency, Ohio which gives out most of its money in grants, it is still—I think the Ohio Arts Council, for example, is a fairly hands-on agency. For example, if I recall correctly, they have a coordinator that goes around the State developing multi-cultural arts activities. Now that is not money that goes out in grants to any specific grantee, but it is a programming cost, I think, in their eyes.

Mr. REGULA. Well, there are eight functions outlined here. The only one that really covers what you're talking about is this other relevant projects category including surveys, research planning, and public agencies relating to the purposes of this subsection. Seven of these are basically talking about in the field. I think maybe you ought to look at your program in light of at least what the Congressional intent is that is expressed by the law that was adopted and is still the law to see if it is meeting those standards. Perhaps we should think about some limitations. I'm not just talking about Ohio.

Mr. FROHNMAYER. I would say one other thing, Mr. Regula. There was a program called the Test Program that started in the early 1980s. It ultimately became our locals program. That was a program that was put into place at least in part because of the urging of some of us in Oregon. What we really felt we needed in order to develop the ability of the State to create local arts agencies around the State, was assistance in having full- or part-time staff persons who could be the lightning rods to catalyze the activity in that area. Really that program was one of the most successful in my view that Oregon has ever seen. It was administrative money, but it was a tremendous benefit to the State.

Mr. REGULA. Well, summing up, I have always had an overriding interest in seeing these programs reach as many people as possible in a positive way. I think we're doing that in the committee, and I would agree with you that we ought to try to do more. That's why we put in the money for the public broadcasting programs, really,

so that you could take care of the areas where you couldn't send people in person.

Mr. YATES. I agree with you. I think it is a——

Mr. FROHNMAYER. And I certainly do as well.

Mr. DICKEY. I might say while I have the chance that the State arts agencies really do distribute their funds widely, the combination of their funds and our funds together. They reported on more than 24,000 grants awarded last year, which went to 16,000 different groups and 3,200 different communities which really is quite a lot of dots on the map.

Mr. REGULA. Thank you.

RESTRICTIVE LANGUAGE

Mr. YATES. Thanks, Ralph. Let me turn for the moment to something that occurred to me last night after the hearing. I was working on it last night. I was thinking about the correspondence you had with Joe Papp. Of course, it is unfortunate that you had—I seem to remember way back that A Chorus Line was funded originally as an off-Broadway play with money from the National Endowment. Is my memory correct? Is there somebody from theater here? Do you remember that, Ana?

Ms. STEELE. I'm sorry?

Mr. YATES. The Chorus Line—was that funded originally way back when with National——

Ms. STEELE. The National Shakespeare Festival certainly was, and that was one of the works that they developed from one of our grants many, many years ago.

Mr. YATES. That is right. That is what I thought. Well, could a Chorus Line pass the pornography amendment today?

Mr. FROHNMAYER. Oh, yes, clearly.

Mr. YATES. Why clearly? I mean, you know some of the songs they sing in there—one of the girls gets up and sings about parts of her body that have to be expanded in order for her to get a job. [Laughter.]

Do you remember that?

Mr. FROHNMAYER. Yes, I do.

Mr. YATES. Okay. I won't refer to the words she used. Maybe some of the opponents might, perhaps, but I would think that that might be deemed pornographic. Wouldn't you?

Mr. FROHNMAYER. No, I wouldn't, Mr. Yates, because this is a problem, I think, with the current debate. All of the cases that deal with obscenity, as well as this recent legislation, requires that the item be taken as a whole. I know that some people who have criticized the Arts Endowment have selected pieces out of a particular show. I know in the past that lines have been selected out of a poem or a book. That is not the proper test, and it is not fair to the piece of art or literature either.

Mr. YATES. How do you relate that to the Mapplethorpe show which had 10 pictures out of 150 that were considered pornographic?

Mr. FROHNMAYER. I think that is the job that the Cincinnati jury will have to do. I would think that if the judge is going to instruct correctly on the law, he would have to instruct that jury that they

must not simply consider the seven photographs that the prosecutor brought the indictment on, but rather they must consider the show as a whole.

Mr. YATES. Well, I'm glad to hear that. This morning——

Mr. FROHNMAYER. I'm not the judge, you understand, in that case. He is the one who is the giver of law.

Mr. YATES. The problem is that you're the judge in every other case.

Mr. FROHNMAYER. That is a problem, Mr. Yates.

CERTIFICATION OF THE GRANTS

Mr. YATES. That's right. You have to decide. That, of course, is one of the aspects of the Papp controversy that I find myself on the other side of your position on. As a matter of fact, when Joe Papp sent me a copy of his first letter to you saying that he was troubled by whether he could go through the grant-making process because of the kind of artistic endeavors in which he was engaged in, producing the Shakespeare plays, and other plays involving gays, and asked for your consideration of it, you really didn't tell him what you thought in your acknowledgement. I can understand that, but the point is that I find myself at odds with your position on the question of the certificate.

I asked Lynn Cheney about that this morning. They don't have a certificate at NEH. I said to her, "How does NEH deal with the statutory provision?" She said, "We don't deal with it." She said, "Obviously, we don't have the same problems with it that the arts do." She said that they started out originally to put it in their guidelines. The number of complaints they received caused them to take another look at it, and they decided they didn't need it as part of the guidelines.

They started out by asking for an acknowledgement, not even signing a certificate, just the fact that they would notify the applicants of the presence of the law. Now they just put that at the bottom of the challenge grant guidelines now. It is not even in any of the other guidelines. She also went on to say that putting it in the challenge grant guidelines was a mistake—that it would be expensive to rectify the mistake and have all of their applications and papers printed again. They decided in order to save money they would just leave it in there because it didn't hurt anything.

Mr. FROHNMAYER. Why did she say it was a mistake?

Mr. YATES. It was a mistake to put it in there. She doesn't think it is that worthy of repetition.

Mr. FROHNMAYER. Well, Mr. Yates, I think it is important to keep clearly in mind the separation of powers in the government. You're in the legislative branch. You make the laws. I'm in the administrative branch. I'm asked to administer those laws. Those in the judicial branch are asked to interpret the laws and enforce them. I didn't ask for this law. I don't think it's necessary.

Mr. YATES. I didn't ask for it either. As a matter of fact, I fought it tooth and nail.

Mr. FROHNMAYER. I know you did, sir.

Mr. YATES. I didn't want it. I still don't want it, and I'm going to try to bring my appropriations bill for this committee out without

that provision in it. Now whether I can I don't know, but I'm going to try to do that.

Mr. FROHNMAYER. At least as far as fiscal year 1990 is concerned, it is the law. I put it in the general terms and conditions because I wanted our applicants to know what the law was. I also wanted Congress to know that they had made their point clear in terms of passing that law. I also wanted our applicants to know that if they needed any assistance about the law, not that we necessarily could deliver it, that they could call the numbers that are under paragraph 29 of the general terms and conditions to try to get some help in dealing with what I think we all have found to be a very difficult piece of legislation.

Mr. YATES. Well, the question of letting your applicants know about the existence of the law could be done without the signing of a certificate. That, I think, is what Joe Papp objected to more than anything else—the fact that he had to sign a certificate which he compared to——

Mr. FROHNMAYER. Well, the certificate has been around for a long time.

Mr. YATES. The certificate has been around for other legislation.

Mr. FROHNMAYER. Yes, that's right. It contains at least nine other pieces of legislation and has for a number of years.

Mr. YATES. Humanities has the same legislation to deal with. Humanities says that where the legislation requires the use of the certificate, they use the certificate. If it doesn't require the use of the certificate, they do not use the certificate. I don't know whether that serves as an example, but they deal with the same kind of legislation with which the arts deal.

The reason I raise that question is because I talked to your lawyer yesterday, Ms. Davis. Is Ms. Davis here?

Ms. DAVIS. Yes.

EFFECTS OF A BREACH OF CERTIFICATE

Mr. YATES. Why don't you come up to the table where Mr. Frohnmayer, you, and I can discuss this with each other. I asked Ms. Davis yesterday: what are the effects of a breach of the certificate? I can understand the use of a certificate for a statute involving civil rights, for example, where there is a provision where a breach is obvious as opposed to the provision in our bill—the pornographic provision—where I don't think anybody knows how to define pornography. Potter Stewart, the judge, of course, has the classic statement. He can't define it; he knows what it is.

It seems to me that requiring a certificate to be signed when a person doesn't know whether he is violating or may be violating that law subjects him to a possible penalty which isn't necessary.

Mr. FROHNMAYER. No.

Mr. YATES. That's why I ask Ms. Davis. What are the possible penalties for breach of the certificate?

Ms. DAVIS. The possible penalties are the same as for the breach of any other requirement contained in our terms and conditions. I have brought copies of our terms and conditions for your convenience. There are six remedies that we have, three of which appear in our enabling legislation and three which appear in the OMB Cir-

culars. The first three that appear in our enabling legislation are we can ask the grantee to remove the Endowment's name from the project.

Mr. YATES. That's in the law without the need for the certificate now.

Ms. DAVIS. These are the remedies that the Endowment can avail itself of should a grantee not fully comply with any of the terms or conditions.

Mr. YATES. Whether he signs the certificate or not, the Endowment has the option, if it considers that he has breached his application, just as it sought to do in the question of the catalogue in the New York exhibition. It sought to get that money back. It can do that without the grantee having signed the certificate. Isn't that correct?

Ms. DAVIS. Well, what we ask our grantees and recipients to do is to sign an agreement saying that they agree to the terms and conditions in their totality. In other words, you will receive Federal money, and there are several strings that are attached to the receipt of Federal money. Included in these terms and conditions is the obscenity prohibition. Along with that are the 504 prohibitions, the restriction against lobbying, the anti-discrimination restrictions, et cetera. The list goes on.

So what we have simply asked our grantees to do is to agree to all the terms and conditions, all of the Federal laws, regulations, rules and statues which are in force and effect and attach to the receipt of Federal funds.

Mr. YATES. I think one of the questions is: is there any difference in terms of enforcement or penalty in signing the certificate or not signing the certificate?

Ms. DAVIS. I say, "No, there is none."

Mr. YATES. Really? Let me read to you, if I may, something that I read to Mr. Frohnmayer in the earlier meeting. It says this on the last page of your general terms and conditions for organizational grant recipients. I interpreted this to be limited to apply to those who breach your certificates.

Mr. FROHNMAYER. No, I don't believe that is true.

Ms. DAVIS. No.

PENALTY FOR BREACH OF CERTIFICATE

Mr. YATES. Are you saying there is no penalty then for breaching a certificate?

Ms. DAVIS. The penalties that are outlined in OMB Circular A-110 apply to a breach of any Federal law. These remedies apply whether they breach the anti-discrimination statutes, the restrictions against lobbying, the restrictions on foreign travel, the prevailing wage requirements—any of those restrictions. This suspension, debarment——

Mr. YATES. Does it apply to the pornographic provision?

Ms. DAVIS. I would say at this point, yes, we would have to read that as applying to the breach of any of the terms and conditions.

Mr. YATES. And why does he even have to sign the certificate?

Ms. DAVIS. The applicant has to sign the certificate, for one thing, in order to agree that they will abide by the terms and conditions. This is a government-wide practice.

Mr. YATES. Why is it in the form of the certificate instead of saying, "I hereby agree——"?

Ms. DAVIS. That is exactly what it is in the form of. It is not in a special certificate. It is a cash request form. At the bottom when they sign to say, yes, I need the money——

Mr. YATES. What is the wording of that, Ms. Davis?

Mr. FROHNMAYER. Let me hand it to you. It is in the bottom in the small print there.

Mr. YATES. Okay. This is a certification.

Mr. FROHNMAYER. Yes, it is a certification. It says, "I hereby certify——"

LANGUAGE IN CERTIFICATION

Mr. YATES. I'll read it for the record. "I certify that to the best of my knowledge and belief the data reported above is correct and that all outlays were made in accordance with grant conditions and that payment is due and has not been previously requested. Submission of this request for payment constitutes acceptance of all of the terms and conditions of the grant indicated above. The person signing as authorizing official below must have authority to legally bind the grantee organization."

Well, that raises another point. I had read this, but it hadn't struck me. I certify to the best of my knowledge and belief—well, then he can't be bound to anything, can he, with that phrase? That phrase to me doesn't seem to be a commitment.

Mr. FROHNMAYER. Mr. Yates, I have some difficulty, frankly, understanding your concern. It seems to me——

Mr. YATES. Well, let me read you my concern.

Mr. FROHNMAYER. All right.

Mr. YATES. I will read you your last paragraph. "Suspension of a grant is an action by a Federal sponsoring agency that temporarily suspends Federal sponsorship under the grant pending corrective action by the recipient or pending a decision to terminate the grant by a Federal sponsoring agency." Termination—you may terminate a grant under the pornographic provision if you decide it is pornographic later, may you not?

Mr. FROHNMAYER. That general OMB Circular could be used as to any law.

Mr. YATES. Okay.

Mr. FROHNMAYER. Regardless of whether there is a certificate or not.

Mr. YATES. Okay. Then you don't need a certificate, do you?

Mr. FROHNMAYER. Well, Mr. Yates, I think——

Mr. YATES. I just want to finish this paragraph, and then we'll go back to the question. "Termination of a grant means the cancellation of Federal assistance, in whole or in part, under a grant at any time prior to the date of completion." This is the part that I think is the important part. "As a result of Executive Order 12549, if you or your organization is suspended or debarred by one Federal agency, then you are suspended or debarred by all Federal agen-

cies." Now GSA keeps a list of all of the people who have been suspended or debarred by one Federal agency. Right?

Ms. DAVIS. That's correct.

Mr. YATES. All right. Now to me a certificate has a certain kind of formality that an acknowledgement doesn't have. A breach of the certificate—am I wrong in that?

Mr. FROHNMAYER. I think you are, Mr. Yates.

Mr. YATES. I asked counsel. Counsel, why do you use a certificate? Doesn't it have a greater formality than a mere acknowledgement?

Ms. DAVIS. Well, I think the problem that we have, Mr. Yates, in this situation is that we have a total of 11 different Federal laws and regulations which we require our grantees to be bound by. Now if the Endowment were to ask them to agree to be bound and obey 10 of the laws, but that they only had to acknowledge the existence of the 11th, I think that would put a red flag out for our critics, in particular, to say that the Endowment does not take this provision seriously. They are taking no steps whatsoever to implement or enforce this. All they are doing is saying that it exists, but you don't have to abide by it.

Now I think the reason why we're having so much trouble with this provision is because of when the determination is made, and who makes that determination, as to whether something is or is not obscene. That is where the real problem lies.

Mr. YATES. That's right.

Mr. FROHNMAYER. Yes, I agree with that.

OBSCENITY PROVISION COMPARISON TO OTHER STATUTES

Mr. YATES. But this is a statute that is different from all other statutes that they are required to adhere to. They—the applicants who sign this certificate—don't know when they sign it, unless it is so blatant as to be totally obvious, as Joe Papp stated, he said that he didn't know if he signed this whether his plays that he put on would fall within the definition of that pornography thing. I would suspect that before any kind of a court would hold anybody guilty under a provision of some kind, the person would have to know whether he is violating the law.

Ms. DAVIS. I think that is absolutely correct.

Mr. YATES. That's why I wondered. I just want to finish this. We get back to "what is a certificate?" If it is just an acknowledge and a person is wrong in his determination, nothing happens to him. From what you have said here, your certificate isn't necessary for this statute. The OMB provision could take care of it by itself. I think the formidable nature of the word "certificate" is what is providing a chilling effect for the applicants for your grants. They look at the term "certificate," and they begin to wonder.

They never had to do that before with respect to an application with artistic endeavors. They had to do it perhaps for civil rights. They didn't have any trouble with that. They had to do it with the handicapped law. They had to do it with one or two other laws. Some are clear. Here they don't know whether they're going over the edge, by Mr. Frohnmayer's decision or not.

Mr. FROHNMAYER. Mr. Yates, if I may——

Mr. YATES. You may.

Mr. FROHNMAYER. I think that the focus of this discussion is on the wrong item because I believe that the law is law whether it is in a certificate or not in a certificate. It is the law that is giving the problem, not the certificate.

Mr. YATES. I would agree with that.

Mr. FROHNMAYER. All right.

Mr. YATES. I'm telling you that the word "certificate" is a problem for your applicants. They are worried about certifying that they're not engaged in some pornographic act when they file an application and get a grant.

Mr. FROHNMAYER. They would have to so certify when they file their final report in any event, Mr. Yates.

Mr. YATES. Why would they have to certify it——

Mr. FROHNMAYER. Well, because I believe that there is a—isn't there a certification in the final report that they have complied with the law in all respects?

Ms. DAVIS. Yes, that is correct.

Mr. YATES. Well, how can they certify that then, John?

Mr. FROHNMAYER. Mr. Yates, again, it is the law, not the process.

Mr. YATES. I agree with you. Okay. All right.

Ms. DAVIS. If you would like I could explain the difficulty with the law.

Mr. YATES. I would like it very much, Ms. Davis.

Ms. DAVIS. Okay. I have spent a lot of time studying this law, and——

Mr. YATES. You and me both.

ACADEMIC OPINION

Ms. DAVIS. I have spent some time speaking with professors at both the Harvard Law School and the Yale Law School that are constitutional law experts.

Mr. YATES. I talked to Professor Sullivan yesterday. I'm sure you've spoken to her before.

Ms. DAVIS. Yes, I have.

Mr. YATES. She says it's unconstitutional.

Ms. DAVIS. She says it's unconstitutional, and I have spoken with the associate dean at Yale Law School who is in concurrence. I ran my conclusions past these individuals because of their reputations within the constitutional law field and to make sure that I wasn't missing something. Generally speaking, the constitutional problem with this law is threefold. First of all, the words may be considered obscene. That presents a prior restraint problem because what you're talking about is something that might someday, somehow be considered obscene by someone—this is what creates a chilling effect because it is not what has been judged to be obscene but what may be considered obscene.

Mr. YATES. Right.

Ms. DAVIS. So this creates a prior restraint problem. The second part of the law that gives me great problems is the reference to "in the judgment of the Endowment." This creates substantive and procedural due process problems. Ordinarily, when you're dealing with someone's First Amendment rights, they are given an oppor-

tunity to go into a courtroom and have a hearing, to present evidence, to present their side, to present what it is that they feel they have created.

Then they have the opportunity to argue their case and their evidence to a jury of their peers at which point that jury will render an opinion. Then, following that, if there is an adverse decision for the citizen, they have the full appellate rights. In this situation, the Endowment is not a regulatory agency; it is a grant-making agency. I do not think that we want to create another bureaucracy of lawyers and hearings officers in order to make it into a regulatory agency.

There is yet another problem. The standard for obscenity, as you all know, is threefold. First of all, the work must appeal to the prurient interest, it must be patently offensive, and it must lack artistic merit. The first two prompts——

Mr. YATES. On the basis of the standard in the local communities.

Ms. DAVIS. That's right. Those first two standards employ a community standard. What we have here is the Endowment trying to——

Mr. YATES. This is the Miller decision you're——

Ms. DAVIS. This is the Miller decision. Let me read to you from the Miller decision what the Supreme Court said with respect to having a national standard for obscenity. "Under a national constitution, fundamental First Amendment limitations on the powers of the States do not vary from community to community. This does not mean that there are, or should be, or can be fixed uniform national standards of what precisely appeals to the prurient interest or is patently offensive. These are essentially questions of fact, and our Nation is simply too big and too diverse for this court to reasonably expect that such standards could be articulated for all 50 States in a single formulation, even assuming the prerequisite consensus existed.

When triers of fact are asked to decide whether the average person applying contemporary community standards would consider certain materials prurient it would be unrealistic to require that answer to be based on some abstract formulation. To require a national community standard would be an exercise in futility."

Mr. YATES. Of course, you and I both know that the court in this case overruled the Roth decision where Justice Brennan said that you had to have a national standard——

SALEM COMMUNICATIONS V. FCC

Ms. DAVIS. That's true. However, the Supreme Court, in Sable Communications v. FCC, and in a decision that was handed down less than 10 months ago reiterated the impracticality and the impossibility to have a national standard for the determination of obscenity.

Mr. YATES. And the court as well said in that case that it prohibited obscenity, but it said that indecency was permitted, right?

Ms. DAVIS. No. In that case, they struck down a regulation against indecency, upheld a prohibition against obscenity.

Mr. YATES. Were there several Sable cases?

Ms. DAVIS. There were a number through the courts, yes. This is the one found at 109——

Mr. YATES. In the most recent one, the court struck down obscenity and permitted indecent messages.

Ms. DAVIS. 109 S.Ct. 2829——

Mr. YATES. No, the newspapers reported it, too, that you had a distinction between a obscenity and indecency.

Ms. DAVIS. And that——

Mr. YATES. And I don't know what the difference is, frankly. I've looked it up in the dictionary, and obscenity is defined as indecency.

Ms. DAVIS. Right.

Mr. YATES. And you look up indecency, and you find obscenity.

Ms. DAVIS. The difference in a legal sense is that indecency doesn't necessarily appeal to the prurient interest. It only——

Mr. YATES. Obscenity appeals to the prurient interest?

Ms. DAVIS. Right. And is patently offensive and lacks serious artistic merit.

Mr. YATES. I don't know quite where we're going with this, but I think it is very helpful.

Ms. DAVIS. The bottom line of the Sable case was that there can be no national standard of obscenity, that it must be left to the various Federal judicial districts for a determination of the local standards.

Mr. YATES. Right.

CONSTITUTIONALITY

Ms. DAVIS. Now there is one final problem with the constitutionality of this law. That is the language which states, "including but not limited to," and then has a laundry list of things that, with the exception of sexual exploitation of children, would in and of themselves not be considered obscene. What this does is create a void for vagueness questions because it makes the standard much too subjective. The Supreme Court has said over and over and over again that if you're going to have some sort of content-based restriction, it must be extremely narrowly defined. In other words, legally obscene as opposed to——

Mr. YATES. Well, I agree with you completely. I thought it was bad when we started out with it. I still think it is bad, and I don't know that we can write one that is constitutionally valid. We, not me, but I mean those who want to write one.

Ms. DAVIS. I think that the solution to this problem is in the process and the procedures. That is the way the Supreme Court and legislation——

Mr. YATES. You mean in drafting your own guidelines?

Ms. DAVIS. I think in promulgating regulation.

Mr. YATES. Well, that's what Mrs. Cheney said this morning as well, that there was no need for the statute.

Ms. DAVIS. I agree.

Mr. YATES. That you could take care of whatever problems existed by appropriate provisions in your guidelines and in your instructions. I only wish Mr. Regula were here. He is here. Okay. I'm not only concerned with this aspect of it, but I am concerned as well

with what I consider to be the thrust of the rationale and the reasoning as to why this legislation was insisted upon. It was insisted upon because it was felt as Mr. Rohrbacher put it, that there is Federal funding involved.

If there was no Federal funding involved, the person could do whatever he wanted to do on his own time and for his own guise. If there is Federal funding involved, then you're subjected to Congressional conditioning and Congressional limitations. Then there is a constitutional question that is involved there as well on the question as to whether or not you can constitutionally set conditions which are unconstitutional as necessary in order to get a grant.

Ms. DAVIS. I think that in testimony——

Mr. YATES. What I think I'm going to do is put Professor Sullivan's opinion into the record at this point.

Ms. DAVIS. Okay.

[The information follows:]

Statement of Kathleen M. Sullivan
Before the Senate Subcommittee
on Education, Arts and Humanities
April 27, 1990

Mr. Chairman and Members of the Subcommittee:

What does the Constitution have to say about federal funding for the arts? It neither requires nor forbids such funding. Art, like science, war, or welfare -- and unlike religion -- is something that Congress is free to fund or not to fund as it sees fit. But if Congress chooses to fund the arts, then the great principles of the First Amendment must be your guide. And under those guiding principles, political or ideological restrictions have no place.

From the beginning of this century, the Supreme Court has held that government may no more bribe citizens to surrender their most precious liberties than it may compel them. For example, it would be just as unconstitutional to offer cash bounties to those who vote Democrat as it would be to make it a crime to vote Republican; either way, the world is impermissibly skewed in favor of the Democrats. Likewise, Congress may no more bribe Warhol to paint like Wyeth than it may outlaw pop art; either way, it creates a world that is only safe for landscapes. To constitutional lawyers, this constraint on discriminatory funding is known as "the doctrine of unconstitutional conditions."

As applied in the First Amendment area, the unconstitutional conditions doctrine holds that government may not grant a benefit on the condition that the recipient forego constitutionally protected expression -- even if government was free in the first place not to offer that benefit at all. In other words, the First Amendment applies to the checkbook of the nation as well as to its jail cells. The First Amendment does not disappear just because taxpayers are paying the tab.

What kinds of unconstitutional conditions on freedom of expression has the Supreme Court struck down? The examples are legion. The seminal modern case in the free speech area was Speiser v. Randall, 357 U.S. 513 (1958). In that case, the Court held that the government could not require veterans to swear a loyalty oath as a condition of receiving a tax exemption, any more than it could make refusal to swear a loyalty oath a crime. The Court reasoned that the "deterrent effect" on dissenters' speech "is the same as if the State were to fine them for such speech." 357 U.S. at 518. Of course, it was up to the state whether or not to give veterans the special benefit of a tax exemption in the first place. But if the state chose to do so, it was bound to treat all veterans alike; the First Amendment barred it from purchasing affirmations of loyalty that it could not have compelled.

This same principle has been applied also to the allocation of many other government benefits besides tax exemptions -- including government salaries, use of government facilities, and government cash grants, all of which are forms of subsidy that government may but need not provide. For example, the Supreme Court has held that if you are a public school teacher or hold some other government job, you cannot be fired for speaking out against government policy on matters of public concern -- even though the taxpayers are paying your salary. Perry v. Sindermann, 408 U.S. 593 (1972); Pickering v. Board of Education, 391 U.S. 563 (1968). Nor can you be fired for your political affiliations, except in certain high-level, politically sensitive public jobs -- even if a majority of the taxpayers are of the other party. Elrod v. Burns, 427 U.S. 347 (1976).

Public forum cases illustrate a similar requirement of government neutrality and even-handedness in the allocation of public facilities and the services that go with them. The Court has repeatedly held that if you wish to hold a rally, parade, or concert in the public streets or parks, you cannot be denied a permit because the sheriff, mayor, or city council may not like your ideas -- even though the taxpayers have to pay for the police who keep order at your event and for the sanitation workers who clean up the litter you leave behind. Rather, the Court has always subjected to

the strictest scrutiny any attempt by government to eject speech from the public forum or to subject it to discretionary licensing there. City of Lakewood v. Plain Dealer Publishing Co., 108 S. Ct. 2138 (1988); Southeastern Promotions, Ltd. v. Conrad, 420 U.S. 546 (1975); Martin v. Struthers, 319 U.S. 141 (1943); Jamison v. Texas, 318 U.S. 413 (1943); Schneider v. New Jersey, 308 U.S. 147 (1939).

No less is true if the forum is the television screen instead of the soapbox. The Supreme Court recently struck down the federal government's attempt to ban all editorializing on public television stations -- even though the taxpayers were subsidizing those stations through grants for public broadcasting. FCC v. League of Women Voters 468 U.S. 364 (1984).

These cases furnish a short answer to those who cry, in current controversies over funding of the arts as in earlier controversies over other expressive activities, "But it's the taxpayers' money and we may do what we want with it!" Quite simply, the Supreme Court has already heard and rejected their plea. The Court has held instead that "conditions upon public benefits cannot be sustained, if they so operate, whatever their purpose, as to inhibit or deter the exercise of First Amendment freedoms." Sherbert v. Verner, 374 U.S. 398, 405 (1963). We are each masters in our own homes; there, we may pick and choose the ideas to

which we open our doors or minds. But in the government's house, all ideas must be welcome. "[G]overnment may not grant the use of a forum to people whose views it finds acceptable, but deny use to those wishing to express less favored or more controversial views." Police Department of Chicago v. Mosley, 408 U.S. 92, 96 (1972). And it matters not that the forum is funded at public expense.

What do these basic First Amendment principles entail for federal funding of the arts? The key point is that funding may not be withheld because of the unorthodoxy or unpopularity of the artist's message. Quite the contrary, as the Supreme Court has repeatedly stated, viewpoint discrimination in the allocation of public funds is forbidden; the First Amendment requires government neutrality and even-handedness in subsidies no less than in regulation. As Justice (now Chief Justice) Rehnquist most recently restated this basic point: "Congress [may not] discriminate invidiously in its subsidies in such a way as to 'aim at the suppression of dangerous ideas.'" Regan v. Taxation with Representation, 461 U.S. 540, 548 (1983), quoting Speiser v. Randall, 357 U.S. 513, 519 (1958).

As a practical matter, this means that Congressional authorizations of arts funding should contain no hit lists of forbidden or "dangerous" ideas. The government must not exclude art from funding on the basis of its viewpoint.

This is so even if the viewpoint suppressed concerns sex. The Supreme Court swiftly strikes down criminal laws that suppress sexually explicit expression on the basis of its viewpoint -- for example, because it depicts adultery favorably, Kingsley International Pictures Corp. v. Regents, 360 U.S. 684 (1959), or women unfavorably, Hudnut v. American Booksellers Ass'n, Inc., 106 S. Ct. 1172 (1986). Similarly, government may not ban -- or deny funding to -- "indecent" or "homoerotic" art merely because of the lens through which it sees the world. The First Amendment does not permit government to skew artistic creation in the direction of the prevailing winds of convention.

Does this mean that government can exercise no content control of publicly funded art whatsoever? Of course not; that would be absurd. Government cannot fund everything; government has limited resouces for the arts and some selectivity is inevitable. The First Amendment simply constrains the grounds on which selection may be made. Selecting for excellence is entirely unproblematic. If high quality rather than political acceptability is the touchstone, the First Amendment poses no bar. The promotion of art on the basis of its excellence -- and nothing else -- has long been the central task of the NEA and I, for one, hope it long will be.

Likewise, government earmarking of funds for a particular subject matter will usually pose no First Amendment problem. If, for example, the government commissions a portrait of the President, no landscape artist could complain that he had been discriminated against because landscapes were not included. Of course, government could not eliminate an entire category of expression out of hostility -- as Hitler condemned all abstract expressionism as decadent art.

Finally, government may decline to fund art that could constitutionally be banned outright -- such as "obscene" art. But this sort of restriction is hardly worth the effort, for artistic endeavors meriting the approval of NEA review panels virtually by definition cannot be obscene, for they will necessarily have the "serious artistic value" that takes them out of that category. Moreover, such a restriction will have excessive costs, for it will chill much innovative art that artists fear, even if mistakenly, will come too close to the line.

In sum, except for neutral and nonpartisan requirements of aesthetic excellence, federal support for the arts should come without strings. Only thus can Congress encourage unfettered and innovative creative enterprise. In a free society, artists should not be the government's puppets but should dance to their own tune. A free society can have no

official orthodoxy in art any more than in religion or politics or any other matter in which deep controversy may arise. And in a free society, such orthodoxy can no more be purchased by power of the purse than compelled by power of the sword.

Mr. YATES. Now, Ralph, for the last 10 minutes we have been talking about trying to draft some language that is constitutional. Ms. Davis, after consultation with a number of law school professors—she is counsel for the Endowment.

Mr. MURTHA. Can I ask a question?

Mr. YATES. Sure, I just want to finish my statement, and then I'll turn it over to you. She has talked to Professor Sullivan at Harvard Law School on constitutional law. Who is the other one?

Ms. DAVIS. Associate Dean Safriet at the Yale Law School.

Mr. YATES. They both think the provision in the law is unconstitutional. Now I'm going to turn it over to Mr. Murtha for his questions.

### DIFFERENCES BETWEEN NEH AND NEA PROCESS

Mr. MURTHA. I can't understand what is happening here. For instance, NEH manages to have no problems at all. They seem to supervise their grants more carefully and don't have as many—I'm not sure why there is a difference between the way they handle it and the way you handle it. What is the basic difference why they have had no problem?

Mr. FROHNMAYER. I think that there are a couple of differences. One is that they deal primarily in scholarship. They deal with a lot fewer grants than we do. We often will fund things which are prospective. Quite frankly, the arts are a lot more visible, sir.

Mr. MURTHA. They fund many things—books, many types of things which are prospective. I got the impression in listening to Mrs. Cheney that she rejects a number of applications for various reasons, but it seems to me her supervision is closer. I mean, you know, the procedure of the supervision is closer. It looks like in listening to Ms. Davis that we have put a certification in a form which means nothing. The form is superfluous is the way it sounds to me because all they are doing is acknowledging the fact that they're going to abide by the law, which we assume they are going to abide by anyway. They went on to say that if it weren't there, the same type of punishment could be taken, so the certificate really doesn't mean anything. Or does it? Did I misunderstand that?

Ms. DAVIS. I think that the certificate is assurance to the Endowment that the grantee is aware and recognizes all of the terms and conditions and agrees to be bound by all of those.

Mr. MURTHA. But under the law they should understand that anyway. I'm not trying to make a major point of that because I want to go on, but I just—is this just to satisfy the Congress? Is that the reason this certificate was put in?

Mr. FROHNMAYER. It was put in for two reasons, sir. One is to make sure that they knew what the law was. I have been around the country a good deal and, surprisingly enough, some of them don't. The second was to make sure that Congress knew we had heard. This was described in the legislation as sort of a shot across the bow and something of a punishment to the Endowment.

Mr. REGULA. Will you yield?

Mr. MURTHA. Sure.

Mr. REGULA. When Mr. Murtha and I went out to look at the B-2, it would have been against the law for me to disclose information. If you recall I had to sign quite an extensive form that I would not in any way disclose what I saw. I think I was bound by law without having signed that, and I assume you had to sign also, because we were both there. It reinforced, to me at least, that I had an obligation not to disclose any of that classified information. Do you think that is a fair analogy?

Mr. MURTHA. Yes, I think that is probably true.

Mr. FROHNMAYER. Could I say one other thing? One of the criticisms that this agency has been flailed with over and over again is that this is an irresponsible agency. In my view, as a new administrator of this agency, one of the things that I have said to Members of Congress and members of this committee is that we are going to have a responsible administration. One of the things that I thought I was responsible for was to make sure that all our grantees knew about the law whether I liked it or not. I don't like it.

### CHANGES IN NEA PROCEDURES

Mr. MURTHA. Well, my next question was what have you done in order to supervise the decision on grants? Obviously there are only a very few grants that are under consideration for being obscene and so forth. Have you changed your procedures at all in order to assure the Congress that the grants are not obscene and so forth?

Mr. FROHNMAYER. Yes, sir. We have made a number of modifications or have firmed up procedures that were not across the board in the agency. We wrote a letter on April 3, 1990, which I would like to put into the record, too, except this is not a complete copy of it.

Ms. DAVIS. These are the——

Mr. FROHNMAYER. All right. It is in partial answer to the General Accounting Office on an investigation that Senator Helms asked for. It lists some 23 modifications or firming up of various procedures that we have put into place in order to make sure that our grant-giving process is as accountable as we can. I will hand that to you, Mr. Chairman, for the record.

Mr. YATES. It will go into the record.

[The information follows:]

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

April 3, 1990

Henry Wray, Esq.
Senior Associate General Counsel
General Accounting Office
441 G Street, N.W. Rm 1838
Washington, D.C. 20548

Dear Mr. Wray,

This letter is in response to our meeting of Friday, March 23, 1990. At that meeting we discussed inquiries received by your office from a member of Congress regarding the processes the National Endowment for the Arts has in place to ensure that the prohibition against funding obscene art which appears in our 1990 appropriations bill is implemented. We also discussed inquiries about particular grants. I will first address the procedures the Endowment has in place to respond to the Congressional directive, and then will discuss each individual inquiry separately.

As I mentioned to you, the Endowment takes the Congressional directive very seriously. Moreover, we are committed to using taxpayers money responsibly. The following is a list of procedures the Endowment now has in place to respond to Congress' mandate:

1) The Endowment includes the specific language prohibiting funding of obscenity in all of our program guidelines except those FY 90 guidelines already distributed before the law was passed.

2) The Chairman, or a member of his immediate management staff, attends every panel meeting to verbally inform panelists of the directive and to discuss their responsibility.

3) The directive is included in written materials given to panelists.

4) If after an application has been recommended for funding by a panel, it is deemed to be controversial in any way it is forwarded to General Counsel for review and approval.

5) Once the General Counsel has reviewed an application and determines that it could be troublesome (not necessarily in violation of the obscenity prohibition, but troublesome in any way), that application is specifically brought to the attention of the National Council and the Chairman for further review. At the November 1989 National Council meeting, five Literature program creative writing fellowship applications were reviewed and discussed at length by the Council. After an in depth study of the applications it was determined that while some contained passages that might be deemed offensive to some people, none of the applications presented work that could be deemed to be obscene. Moreover, the applications contained past work; and not work specifically supported by the Endowment's grant.

6) All grant award letters include the obscenity prohibition language, up front, as one of the terms and conditions of accepting the grant.

7) Once a grantee has completed the work or project for which the grant was awarded, a final report must be submitted to show the impact of the Endowment's investment on the community, and confirms compliance with the grant's terms and conditions.

Enclosed for your information is a copy of the final descriptive report submitted by the Southeastern Center for Contemporary Art (SECCA) for its $150,000 two-year (1987-88) grant which supported Awards in the Visual Arts (AVA) 7 and AVA 8. As you recall, SECCA provided a $15,000 fellowship grant to artist Andres Serrano as a part of AVA 7. I have also enclosed our <u>only copies</u> of the catalogues for AVA 7 and AVA 8 and would appreciate your returning them to me.

8) If a final report suggests that the terms and conditions of a grant have not been met, that report is forwarded to the Final Reports Review Board. Members of that Board include the relevant Deputy Chairperson, the Deputy Chairperson for Management and the General Counsel.

9) If it has been determined that the terms and conditions have not been met then the Endowment can demand a refund of the grant pursuant to OMB circulars A-102 or A-110. This remedy is noted in all grant award packages.

In addition to these procedures the Endowment, in an effort to make the panel process more responsible, responsive and visible to the American people, has:

1) Developed a grid which shows where each panelists comes from geographically to ensure wide geographic representation on all panels.

2) Developed a grid to ensure that as many cultures as possible are represented on all panels;

3) To the extent possible, attempted to mix the panels with persons of varied experience and aesthetic viewpoint;

4) Attempted to have some representation of educated lay persons on the panels in order to bring that point of view into our decision making process as well;

5) Opened to the public the deliberations of policy panels in all disciplines;

6) Used site visitors in some categories to assist the panelists with more in depth reviews of the applicants;

7) Assured that a careful record is made of all panel meetings and that panelists' discussions regarding the artistic merit of works they recommend for funding is fully set out in the record. All panel meetings are recorded with multiple microphones and Endowment staff members keep careful notes of the deliberations.

8) The National Council on the Arts members (the 26 Presidential appointees) are encouraged to observe as many panel meetings as their schedules allow. The Council's comments and suggestions, along with those of program directors and applicants are constantly being reviewed so that they might function as effectively as possible.

9) In our 1991 budget request, we seek funds to increase the panel sizes to get an even broader spectrum of experience, cultures and geography;

10) We have implemented procedures for dealing with subgrants so that they go through essentially the same review by the National Council on the Arts as grants recommended by our own panels. State and local programs are excluded from this procedure because they answer to and are supervised by appropriate levels of government. However, our proposed legislation reauthorizing the Endowment until 1995 changes the reporting requirements for the States from "such time as may be requested by the Chairperson" to annual reports which require greater detail.

In addition to these procedures which are presently in place, the Endowment is studying additional modifications:

1) Making the panel procedures and guidelines consistent, where possible and desirable, among the disciplines to simplify the application procedure and make it more easily understood;

2) Requiring state and local arts agencies, arts service organizations, grantees and existing panelists to submit names of qualified individuals to serve on our panels to assure that panelist "gene pool" is widely inclusive of cultures, experience, aesthetic viewpoint and citizens of all areas;

3) Identifying ways in which the panelists can be made more fully aware of the past performance of applicants so that the artistic quality of that work can be judged;

4) Developing a panelist orientation handbook;

5) Increasing the number of site visitations of potential applicants (within the limits of our budget);

6) Considering multi-year grants to applicants which are funded on an annual basis. These grants would be subject to the Endowment's annual appropriation from Congress, but would greatly reduce the application load with which the panelists have to deal each year. This reduction would, in turn, allow more in-depth analysis of each applicant;

7) The Endowment is sometimes subject to the charge that the panels are "elitist" or that there is "cronyism". Accordingly, the Endowment has undertaken an in-depth study of this issue. Our preliminary findings show no evidence of favoritism or elitism. Those results are expected to be ready by the end of April 1990.

8) Lastly, and probably most importantly, Congress directed that an Independent Commission study the grant giving process of the Endowment. We expect that Commission to begin work within a few weeks. We welcome the report of that Commission and intend to work closely with it. Any improvements in our process are certainly welcome.

As you can see the Endowment has stringent controls in place to implement the obscenity prohibition. While we cannot guarantee that someone will not break the law with money recieved from the Endowment, we can guarantee that every effort is being made to ensure that grantees are aware of this restriction, and that if it is determined in a court that this law has been broken, the Endowment can take steps to recoup all federal funds expended to produce anything obscene.

(remainder of correspondence addresses specific grants)

NEA RESPONSE

Mr. MURTHA. So at any rate you tightened up the procedure. You got the message. That is what you're saying. Even though you don't like the law, you got the message, and the procedures have been tightened up. There is very little likelihood that this type of thing could happen in the future.

Mr. FROHNMAYER. Well, I would hope that that is correct, but I would have to say that there is no guarantee that it could——

Mr. MURTHA. Can't you just stop there? [Laughter.]

Mr. FROHNMAYER. No, because I think it is important to say this. Arts are controversial. It is likely that regardless of how hardened our procedures are and how careful we are in giving grants, there will be criticisms of this agency in the future. I think there are people who oppose the agency generally and use specific grants as a means to try to injure or abolish it. What I'm saying is that I expect us to be responsible stewards of the public's money, but I do not expect there to be a 100 percent cheering for every grant that we give because if that were the case then we would simply sink to the lowest common denominator rather than to try to really move forward the artistic climate in this country.

Mr. YATES. You'd be funding only landscapes then, wouldn't you?

Mr. REGULA. That would be great. [Laughter.]

Mr. YATES. That's what I'm afraid your viewpoint is, Ralph. I thought you had moved from that.

Mr. REGULA. The Los Angeles Times called me and wanted to know what my favorite piece of art is. I said it is the one the Lord made that I'm looking out the window of my house at--nature.

Mr. YATES. Well, Senator Helms said his favorite piece of art was hanging on his wall. It was a man reading a Bible. That was his——

Mr. REGULA. We're reactionaries. [Laughter.]

Mr. YATES. Well, I would hope you'd be a reasonable reactionary. That's not an oxymoron. [Laughter.]

Had you concluded, Jack?

ARTS FUNDING

Mr. MURTHA. Well, I think the chairman understands it will go through a difficult time in the Congress because the members don't have an opportunity to go in such great detail as we do in this committee.

Mr. YATES. That's right.

Mr. MURTHA. In the first place, the arts aren't that popular anyway as a whole as far as funding goes. There are so many other needs. That is part of the problem. The chairman has for years saved the arts—if it hadn't been for Chairman Yates, there would be a lot less funding for the arts. It is just going to be a tough issue because of the difficulty and the short period of time to explain to 435 members what you've just said.

Mr. FROHNMAYER. Congressman, there is just one other point I would make, however. I do not consider the arts to be either a frill or peripheral to what we are as a country. I say that specifically in terms of creativity because I believe that if we are going to be competitive in this coming century, we have to be able to tap the crea-

tivity that is present in all of our people. One of the best ways to teach creativity is to allow it to be something that our children really recognize as a part of their being. The arts are really central to that kind of teaching because the arts really empower children. They teach them how to make sense out of chaotic situations, and they teach them the confidence in their own ideas and their own expressions. They teach them how to understand that there are different ways to express things.

When you look at the correlations—and there have been some studies done at New York University on this particular point—between kids who are taught in the arts and whose performance is generally across the board, that correlation is very strong toward greater performance. I would hope that as we engage in this whole business of trying to educate our populous to make this country competitive, we don't suggest that the arts are peripheral. I don't think that they are. I think they are central.

Mr. MURTHA. Well, I know I used to ask that question on my questionnaire about funding priorities. It is not a matter of whether they felt the arts were important, it was funding priorities. They were clear down at the bottom because there are so many other things that they felt were important. I understand and appreciate your feeling. Obviously, we in Congress feel the same way, or we wouldn't fund it.

Mr. YATES. Okay. I started to move into another direction.

### CENSORSHIP—PUBLIC VS. PRIVATE FUNDING

Mr. REGULA. Mr. Chairman, before you leave this, you were discussing the question of censorship, and the First Amendment, and so on. I think there is one caveat here. That is if you're talking about the private sector—and we're not talking about censoring the private sector. What people do with their own money is their business. If you're using public funds it's different. I wonder if the law professors have addressed this on the basis of using public funds. If I drive on a highway, there are restrictions because there are other people who are involved when I get out there.

The form signed when we looked at the B–2 bomber took away our freedom of speech, but I had to sign the form in order to look at it, even though it did encroach on my freedom of speech. It was a public policy issue. I think it is very important in looking at this legal dimension—the Miller case was a private sector issue. It is not the case of taxpayers' money being used in that particular instance. I think that if you're spending public dollars we have a perfect right to impose certain conditions.

Ms. DAVIS. I think that, yes, this issue was looked at in terms of Federal funding of the arts. It was viewed in terms of once a decision is made to make funds available for a certain program, what kinds of restrictions can be put on that program. That's the way the analysis was done. I think that it is perfectly legal and perfectly appropriate for the government to say that certain types of speech that are not protected by the First Amendment will not be funded with Federal funds.

The problem that we have here is that this prohibition is not construed so narrowly. It has not been constructed to eliminate

only those types of speech. The way it is written, it could eliminate offensive speech. It could eliminate speech that might be deemed to be offensive, might be deemed to be indecent, or might be deemed to be obscene instead of what has been adjudicated to be obscene. That is where the problem lies, and with the other procedural problems with respect to having an executive branch make a judicial determination and using a national standard which the Supreme Court has said is impossible to impose. Those are the problems that I see with this.

Mr. REGULA. But I think what the chairman is saying is leave it to our judgment, and we'll see that there are certain standards met as opposed to our putting these kind of restrictions in the law.

Ms. DAVIS. I think that the problem that everyone is having with this law is that instead of making it easier to take care of the problem, it has made it more difficult. It has made the definition ambiguous. It has made the determination as to how the decisions will be made ambiguous. We think that we can take care of this problem. We are a responsible agency. We do want to be accountable to the American taxpayer, and we understand that we have an obligation not only to our constituents that receive our grants but to the taxpayers who make it possible. We believe that we can do that through process and procedures.

Mr. REGULA. Well, it's quite obvious, as Mr. Murtha pointed out, that there is not a broad base of support in the public. If you continue with the same kind of things, even though they are minor in number, it is going to uproot that support. We've seen it in the Defense Department. Some of the abuses that have been uncovered by GAO have made it more difficult for Mr. Murtha, as chairman of that committee, to do in the funding of Defense, perhaps some of the positive things that they should fund. You're inviting trouble when you funded Tongues of Flame. That becomes the $7,000 coffee pot. I think in your own interest you wouldn't want to do that.

Mr. YATES. Yes, but you didn't do away with the Department of Defense.

Mr. REGULA. No, but we put tough criteria into the procurement process.

Mr. YATES. No, you didn't.

Mr. REGULA. We changed the law.

Mr. YATES. Well, you changed the law so that instead of paying $75 million applying for the fund, you're paying $500 million applying for the fund.

Mr. REGULA. But we toughened up the procurement process. That's what I'm trying to do here.

EXCERPTS FROM PROFESSOR SULLIVAN'S STATEMENT

Mr. YATES. Let me read to you from Professor Sullivan's statement yesterday. "These cases furnish a short answer to those who cry and current controversies over funding of the arts as in earlier controversies over other expressive activities, but it is the taxpayer's money, and we may do what we want with it. Quite simply, the Supreme Court has already heard and rejected their plea. The court has held instead that conditions upon public benefits cannot

be sustained. If they so operate as to inhibit and deter the exercise of the First Amendment . . ." This is the opinion.

IMPACTS OF FEDERALLY FUNDED EXHIBITS ON PRIVATE EXHIBITS

Let me get on to another aspect of this that troubles me. That is raised by Mr. Regula who says that if it's Federally funded, then you can follow this money almost everywhere. What happens, for example, if it's Federally funded, to the National Gallery of Art? What happens to the Smithsonian Museums? They are all Federally funded. What if they have a piece on the walls that somebody has declared to be pornographic? When somebody comes in and says that that is pornographic, that piece will have to come down.

The argument for that happening, of course, is the fact that it is Federally funded. You can't have that piece of art if you have Federal funding. But then you go on a step further. You have given grants to the Art Institute of Chicago, you, the National Endowment. You have given grants to the Metropolitan Museum in New York. What if they have pictures on the wall or paintings on the wall that somebody considers to be pornographic? Suppose it is part of their own collection, not part of the exhibition that is being funded?

Isn't there a possibility that under the Grove City case, or under the Bob Jones University case, that having received a Federal grant, all of their collections are subject to Federal supervision? Isn't that a possibility counsel?

Ms. DAVIS. That is a possibility. However, I would make one distinction with respect to both the Grove City case and the Bob Jones University case. Both of those had to do with discrimination statutes. Originally, as the discrimination statutes were drafted, the requirement to abide by these statutes extended only to the project with which Federal funds were given. That was challenged in the Supreme Court, and the Supreme Court said, "Yes, indeed, it extends only to the project for which the Federal funds were given." Congress didn't like that at all, so they went ahead and they changed the statute to include the words "to the total operations of."

So what happens in the anti-discrimination statutes is that it does apply. If a university receives a $50,000 grant and it's got a $50 million budget, everything it does has to be in compliance with those statutes. That is reserved to just the anti-discrimination statutes. The other statutes—the ones the anti-lobbying restrictions, the drug-free workplace, the prevailing wage—all of those 9 or 10 other Federal regulations extend only to the project related.

I would analogize this to a recent line of cases in the Supreme Court, which I cannot cite to you off the top of my head but which I have back in my office. I will gladly submit it for the record.

[The information follows:]

The only federal laws that apply on an organization-wide basis are the antidiscrimination laws. The laws which prohibit discrimination on the basis of race, color, national origin, handicap, age, or sex statutorily apply to "all the operations" of the grantee. Prior to the Civil Rights Restoration Act of 1987 (CRRA), the antidiscrimination statutes were interpreted to apply to the program or activity for which federal funds were given. When this was challenged in court, the Supreme Court confirmed in Grove City College v. Ball, 465 U.S. 555 (1984) that the antidiscrimination prohibitions applied only to the program or activity for which the grantee was receiving federal funding. As a result of this ruling, the CRRA was amended to encompass "all the operations of" the recipient of federal funds. The NEA has, therefore, determined that because there is no specific language that the appropriations obscenity prohibition applies to "all the operations of" a grantee, the prohibition applies only to the program or activity specifically funded by the NEA. The Supreme Court and courts of appeals in three circuits have addressed the issue as to whether or not the receipt of a federal grant can limit the grantee's exercise of his or her constitutional rights with money from private or other sources. These courts have consistently held that it is unconstitutional to extend limitations associated with

federal funds to activities undertaken by the grantee with private funds. See Planned Parenthood of Arizona v. Arizona, 718 F.2d 938, 944-946 (Cir. 1983), later appeal, 789 F. 2d 1348, 1351, (9th Cir. 1986), aff'd sub nom. Babbitt v. Planned Parenthood, 479 U.S. 925 (1986) (holding unconstitutional, on First Amendment grounds, Arizona appropriations bill provision forbidding expenditure of state welfare funds to support organizations that perform abortions or provide abortion counseling or referral); Valley Family Planning v. North Dakota, 489 F. Supp. 238, 242-243, (D.N.D.)(1980) aff'd 661 F. 2d 99 (8th Cir. 1981) (invalidating under First Amendment North Dakota statute preventing use of state funds in family planning program by any person who "performs, refers or encourages abortion"); Common Wealth of Massachusetts v. Bowen, 679 F. Supp. 137, 144-147, (D. Mass. 1988) (invalidating under First Amendment and privacy interests protected by Fifth and Ninth Amendments HHS regulations promulgated under Title 10 of Public Health Services Act that prohibit use of federal Title 10 funds as well as matching funds provided by the applicant and any income generated by the project, that promote or advocate abortion as a method of family planning; Planned Parenthood Federation of America v. Bowen, 680 F. Supp. 1465 (D. Col. 1988) (Title 10 regulations preliminarily enjoined as inconsistent with statutory authority and First amendment); Planned Parenthood Association of Chicago Area v. Kempiners 568 F. Supp. 1490,

(N.D. Ill. 1983) (holding unconstitutional under First and Fourteenth Amendments provisions of Illinois's Problem Pregnancy Health Services and Care Act that rendered ineligible for grants any applicant that engages in abortion counseling or referral).

Ms. DAVIS. The Supreme Court in the last two years has struggled with the question. Let's say there is an organization that is receiving Federal funds. Can that organization, a family planning organization, be restricted with respect to whether or not it can offer certain types of counseling or certain types of surgical procedures? These types of prohibitions have been tried to be put on these organizations and the Supreme Court twice, and the Circuit courts in three different circuits, each time they have addressed this issue say, "No, it does not extend to what the clinic does with private donations or what it does to——"

Mr. REGULA. That's the key element—the private donations. I think in your sense, if you'll yield——

Mr. YATES. I'll yield, sure.

Mr. REGULA. We said in this law that we put in "to promote, disseminate, or produce." So in the case of the New York Art Museum if they have something in their own collection, they're not using the Federal funds to promote, disseminate, or produce that, so that is a——

Mr. YATES. Well, the question I raised was whether the impact of the Bob Jones case——

Mr. REGULA. But the answer is "no."

Mr. YATES. She has corrected me on that.

Ms. DAVIS. But it does raise a difficult problem with respect to when grants are given for seasonal support because what is the project then? Is it the year-long season? Are we going to require our grantees to designate which performances will be included in the Federally-supported season? I think your concern while it is limited in certain degrees, it does have an impact on our seasonal grants.

COST OF CURRENT CONTROVERSY

Mr. YATES. Well, I think that we have pursued this enough. The only thing that I wonder about is the hearings of this committee. I have been chairman since 1975, and the hearings of the committee have always discussed questions of art rather than anything else. Now we're engaged in First Amendment controversies because of the passage of this legislation. It seems to me that it is unfortunate because I think the National Endowment for the Arts has an outstanding record when you compare it with other agencies.

We saw hearings yesterday on housing, which resulted in the loss to taxpayers of hundreds of millions of dollars. We know what goes on in the Department of Defense. We know what has gone on in the savings and loan industry. The loss to the taxpayers in Mapplethorpe and Serrano was a sum total of $45,000 in grants. Right?

Mr. FROHNMAYER. That's correct.

Mr. YATES. The loss to the individual taxpayer in the country—the cost to an individual taxpayer in the country, assuming that Congress had not cut $45,000 from the budget, would have been one-quarter of one-tenth of 1 cent. I got the figures of the number of taxpayers from the Ways and Means Committee and then I divided it. So, you know, year after year this agency has had the approval of the Congress, and it has had the approval of the Presidents who have come along—all of them—and it is just completely

unfortunate that this controversy has caused this kind of chill. I hope we can avoid the kind of repetition of the language that we had last year.

Mr. FROHNMAYER. Let me make just one other statement, Mr. Yates. That is that, as you know, we are currently under GAO investigation, and I hope that the results of that will be forthcoming relatively shortly. I have said that I welcome that investigation, and I do, because if there are things that are wrong with this agency in terms of our procedures, or otherwise, I want to correct them. If there aren't, then I hope that that wisdom will be disseminated to the Congress because I think that there has been a great deal of criticism of this agency which has been unjustified.

Mr. YATES. Yes. I agree with that. Any other comments?

PUBLIC SUPPORT

Mr. REGULA. I will just reiterate that, as I said the other day, public support is essential, for our system or any activity of government. If you have these problems, they erode the support that Mr. Murtha and I deal with in our constituency. We're going to have a string ensemble we need to avoid.

Mr. YATES. Yes, but these constituents who are complaining, do they know what the NEA does? They know what they have been told by one or two organizations.

Mr. REGULA. But if those things hadn't happened, they couldn't have told them that.

Mr. YATES. These are organizations who have taken 10 Mapplethorpe photos, 1 Serrano photo, and who have been misled according to what Mr. Frohnmayer says by a reference to the Annie Sprinkle show, and your Tongues of Flame exhibit. When you consider for 24 years you have had these organizations in existence and now you have 4 exhibits——

Mr. REGULA. I heard a lot of one-minute speeches about coffee pots from our own colleagues, and not one of them mentioned about what a great success our military did in World War II. They forget that. They make their judgment. Jack knows that better than we do.

Mr. YATES. Yes, but then they go out and they vote for the hundreds of millions of dollars for the military budget.

Mr. REGULA. Well——

Mr. YATES. You understand.

Mr. REGULA. And I hope you do, too. [Laughter.]

Mr. YATES. Okay. Thank you. Any questions, Jack? Thank you Mr. Frohnmeyer. We appreciate it very much. Thank you very, very much.

[Questions and answers for the record follow:]

QUESTION: As a result of subgrants having to be reviewed by NEA, what changes have you had to make in your procedures?

ANSWER: To implement the Congressional directive on subgranting, the Endowment developed new procedures, which have been added to the Grants Management Manual. These new policies and procedures are to be followed when processing applications that request support for subgranting and when receiving specific subgrant recommendations. These new procedures are summarized below:

1. Processing of applications involving subgranting -- prior to receipt of subgrant recommendations. Generally, most applicants will not be able to provide specific subgrant recommendations at the time of application.

   - o Program staff prepare all applications recommended for funding for review by the appropriate Endowment Deputy Chairman and the Senior Deputy Chairman -- prior to submission to the National Council on the Arts (NCA). Applications involving subgranting will be highlighted.

   - o The NCA will review all applications recommended for funding, including those involving subgranting.

   - o Following NCA review and a final determination made by the Chairman, the Grants Office will issue a grant award letter. Letters for projects involving subgranting will contain a special paragraph indicating that this grant is subject to the Congressional directive.

   - o The grant award package for these grants will contain a document entitled "Additional Terms & Conditions for Organizations Receiving Support for Subgranting." This document advises the grantee, among others:

     - of the format, nature, and timing for submission of specific subgrant recommendations and related information;

     - that the NCA and the Endowment must review and approve, in writing, all subgrant recommendations prior to the grantee either announcing or awarding the subgrants; and

     - that Endowment review extends to all subgrant recommendations included in the Endowment supported project.

2. Processing of specific subgrant recommendations and related information

   - o Program staff will prepare the specific subgrant recommendations and related information for review by the appropriate Endowment Deputy Chairman and the Senior Deputy Chairman -- prior to submission to the NCA.

   - o The NCA will review all subgrant recommendations and related information.

   - o Following NCA review and a final determination made by the Chairman, the grants Office will notify the grantee, in writing, of the determination and the availability of grant funds.

QUESTION: Has the new subgrant approval process been cited as a reason for individuals or institutions not to apply for a grant?

ANSWER: It is still a little early to see the effects of the process, as it was not fully developed until earlier this year. The new process was a contributing factor, though not the determining one, to our phase-out of the Community Foundations Initiative in the Expansion Arts Program. It would be difficult for local governing boards of community foundations to embrace the notion of Federal veto-power over local decisions.

In addition, at least one major private foundation that conducts several partnership efforts with the Arts Endowment is concerned over the impact of the subgranting provisions coupled with the obscenity compliance requirement and may pull out of its joint efforts with the Endowment.

QUESTION: Which programs have subgrants which now come back to NEA for approval?

ANSWER: Exclusive of grants to state and local arts agencies and the designated regional arts organizations, we anticipate that the following program areas will receive applications that request Endowment support of subgranting from funds appropriated in FY 1990.

1. Expansion Arts;

2. Inter-Arts;

3. Media Arts; and

4. Music.

It should be noted that identification of these programs is based on already established guidelines and a review of prior applications. This list does not account for unanticipated applications that may occur throughout a number of areas in the Endowment.

QUESTION: In the last year has there been any change in the way the National Council reviews and approves grants? If so, please explain.

ANSWER: There has been no change in the basic methodology by which the National Council on the Arts reviews and advises the Chairman on proposed grants and rejections. Pursuant to the Congressional language on subgranting adopted with the Endowment's FY 90 appropriation, however, a policy for the Council's review of specific subgrant recommendations has been instituted. (See Attachment #1.) Although the format in which subgrant recommendations are presented to the Council varies slightly from that used for other grants (i.e., a small amount of additional information is necessary), these recommendations are subject to the same process of review and voting followed for all grants.

QUESTION: Have you instituted any change in the way the panels review grant applications?

ANSWER: Yes. The Chairman or his designee now comes to each application review panel to review the current legislation and discuss the responsibilities of panelists. For applications which might be controversial, but which the panelists find have artistic merit and which they vote to recommend, panelists must justify for the record the artistic grounds upon which the recommendation is forwarded.

QUESTION: Have the program directors noticed any change in the way the panels are reviewing grant applications this year?

ANSWER: Program directors have not perceived any overall major change in the way the panels are reviewing applications. There has been some apprehension on the part of some panelists that, in light of the new legislation passed in the FY 90 appropriations bill, they might be required to use criteria different from quality and merit. In this regard, one panelist resigned from service and one individual declined to serve. In addition, several panels have sent statements of concern to the Chairman, and reassurance of their vigor and care. But the conduct of panels has not really changed, and panelists are, if anything, even more thorough in their review.

QUESTION: What changes would you recommend to the peer panel review process?

ANSWER: In addition to the fourteen changes I have instituted in the panel system, there may be additional improvements recommended by the Independent Commission authorized by Congress in the FY90 appropriations legislation to study the grant-giving process of the National Endowments for the Arts and Humanities. The Endowment welcomes the report of that Commission and is prepared to cooperate fully with the Commission.

Treasury/Challenge Comparison to Definite Programs

Over the last ten to twelve years there has been a trend away from use of Treasury/Challenge grants to use of definite program funds. For example, the 1980 appropriation showed 29 percent allocated to Treasury/Challenge grants. The 1990 request allocates 16 percent to Treasury/Challenge grants.

QUESTION: What are the factors that have led to this changing mix of NEA funds?

ANSWER: Our FY 80 budget emphasized "... funding mechanisms which can maximize the leverage of Federal dollars...." However, the House Subcommittee on Postsecondary Education in its 1980 reauthorization report requested the Arts and Humanities Endowments to assess and report on the impact of Treasury funds on the Programs of the Endowments and on the financial resources of their grantees. The subcommittee report noted that the agencies "... may be placing an unfair burden on arts and humanities institutions, particularly at a time when economic conditions discourage philanthropy...." The subcommittee report suggested that "... a higher proportion of the Endowments' appropriated funds be devoted to the regular program accounts which provide greater flexibility, particularly in meeting the needs of emerging institutions ..."

The Arts Endowment study on the use of Treasury funds, issued in January 1983, concluded that:

> The proportion of Treasury funds to Program funds requested by the Arts Endowment in FY 80 was too high. The need to distribute Treasury funds to a large number of smaller organizations that had difficulties dealing with this unfamiliar mechanism had caused problems for both the arts institutions and the agency staff who had to assist them.

Our fields would be better served if a larger portion of the funds appropriated for support of projects were allocated to the Program account, which provides greater flexibility. In those areas where a higher level of match is felt to be appropriate for a smaller organization, adjustments in Program fund matching requirements could produce the same results with less complicated procedures.

There remained a useful role for the Treasury mechanism, particularly in the following areas: large institutions with requisite fund-raising capabilities; high-budget projects for which major support from donors is required; some smaller grantees which have embarked on institutional development through the Advancement Program or are engaged in special fund-raising drives; and special opportunities for joint ventures with the private sector that occur from time to time.

The Endowment's study assured that the agency would monitor its use of Treasury funds to make sure that the account distribution in its future requests remained realistic and appropriate.

QUESTION: Has the shift been a conscious one or does it represent a gradual shift of emphasis through the years?

ANSWER: It was a conscious decision based on the findings in the January 1983 report. It has remained part a conscious process in which we consider the ability of grantees to use the Treasury fund mechanism to their advantage.

QUESTION: Has the National Council on the Arts looked at this issue? If so, has the Council been supportive?

ANSWER: The National Council reviewed and discussed the 1983 report and supported its conclusions. Since then, the Council has generally viewed the allocation of Program and Treasury funds as a technical rather than a policy matter, although it regularly provides advice about Treasury fund allocations in specific disciplines and the level of amounts to be requested for the Challenge Program. Once again, NEA is proposing to use Intergovernmental Personnel Act contracts to supplement the staff. $635,000 is requested for this purpose in FY 1991.

Once again NEA is proposing to use Intergovernmental Personnel Act contracts to supplement the staff. $635,800 is requested for this purpose in FY 1991.

QUESTION: How many IPA's will the request of $635,800 support in 1991? How does this compare to FY 1990?

ANSWER: We project that $635,000 will support 8 or 9 IPA positions in FY 1991. In FY 1990 to date, we have funded 7 individuals through the IPA program.

QUESTION: Why is there an increase of 18.6 percent over the current 1990 estimate of $536,000?

ANSWER: We currently have seven vacant Program Director or Assistant Program Director positions which may be filled through the IPA program. These positions are at a higher level than are many of the positions filled in FY 1990 through the IPA program. Thus, an increase in funding is needed. Also, in order to be competitive, we need to be able to offer competitive salary rates. Because of the severe erosion of Federal pay levels, we have experienced difficulty in attracting the best candidates. Thus, an increase in funding is needed to attract the best candidates and also to provide some flexibility to expand our use of this program.

QUESTION: What salary level for IPA's will you be seeking?

ANSWER: Endowment Program Directors are grade 15 with a salary range of $59,216 to $76,982. Assistant Program Directors are grade 14, salary range of $50,342 to $65,444.

QUESTION: Who pays any moving expenses? How much do moving expenses cost?

ANSWER: In FY 1990, we did not pay moving expenses for any of the seven individuals funded through the IPA budget. We did provide per diem expenses for two individuals in lieu of moving expenses--as the regulation permits. Those costs in FY 1990 were $5930.00.

Applications/Grants History

Information provided the Committee shows the number of grant applications received and actual grants made. In FY 1981 the number of applicants peaked at 27,387 when 6,475 grants were made.

QUESTION: Please explain why the number of applicants and grants awarded have gone down markedly since 1981.

ANSWER: In 1981, the Arts Endowment's application load peaked at 27,400; grants numbered 6,600. Applications plummeted to a low of 15,200 in 1983 due to fear that the Endowment's budget was to be cut in half (or zeroed) by the then-Administration's FY 82 budget proposal.

When that threat was lifted, the numbers of applications rose again, though never to the 1981 level: applications have been running at around 17,000 - 18,000 for the past six years, with grants at around 4,500 each year. Part of the reason that applications have never gone back to the 1981 level is that 1981 was itself an unusually high year -- 24,500 applications had been the two prior years' levels -- plus the fact that our visual arts fellowships went to alternating-year deadlines for different genres. Also, in some funding categories, eligibility requirements were made tougher, holding down the number of applications.

For 1990 and 1991, we project a very modest increase in applications, while the number of grants will remain basically the same.

QUESTION: With substantially fewer applications, do you still need the same number of people to handle your administrative workload?

ANSWER: We project that, in FY 1991, the Endowment will receive about 19,200 applications, an overall increase of 14% since 1982.

However, the number of people required to keep the agency operating efficiently and in compliance with public law, Congressional mandates and Federal rules and regulations is not tied simply to the numbers of applications received and grants awarded each year. In the last nine years, staffing levels decreased from 318 full-time equivalent (FTE) personnel to the Endowment's currently-authorized FTE of 264. This is a decrease in staffing of 17%

Especially important in times of level budgets and fiscal constraint, Endowment catalytic and leadership activities occupy substantial amounts of staff time and effort. Examples include the Expansion Arts Program's Community Foundations Initiative to stimulate private

endowments for the arts in various locales; efforts to spotlight the importance of artists and art forms such as the annual Poet Laureate events in Literature and the Folk Arts Heritage activities; partnerships with private-sector funders such as Inter-Arts' New Forms Regional Initiative with the Rockefeller Foundation and the National Task Force on Touring and Presenting involving Rockefeller and The Pew Charitable Trusts; new catalytic efforts such as Dance's Heritage Initiative with the Mellon Foundation. In addition, Program efforts may themselves require much more technical assistance/"hands-on" work than just normal application processing; examples here include the Locals Program's work with local arts agencies all over the country and Expansion Arts' work with state and rural arts groups for the Rurals Initiative. Another significant staff effort, following up on a White House priority, involved a series of small meetings and a full-scale convening of Arts Endowment people and representatives of Historically Black Colleges and Universities; follow-on efforts continue. All of these things, and many like them, are staff-intensive well beyond the requirements of application review.

In addition, the Endowment's 1985 reauthorization required us to implement new procedures for post-award evaluation. Further, the legislation required the Endowment to biennially report on the state of the arts in the Nation. More recently, the Endowment's FY 1990 appropriations bill contained restrictions on the use of grant-award funds; the Subcommittee on Interior and Related Agencies required additional reviews of sub-grants; and the Office of Management and Budget added new compliance and reporting requirements concerning lobbying activities of recipients and establishment and certification of "drug-free workplaces". All of these additional requirements result in administrative burdens on existing staff -- they cannot be simply absorbed into the existing workload.

Panel Time

The budget indicates that the budget request will permit an increase in the number of panels, panelists, and panelist days in order to ensure adequate time to complete the grant evaluation/recommendation process.

QUESTION: Does this request bring the number of panelists and the time for panelists to the desired level?

ANSWER: During FY 1990 we began to refine the panel process to increase the size of certain panels, extend the duration of others and add pre-screening panels for programs with a high number of and/or complex applications. There are practical considerations to how long panels can meet: three panel sections now meet for six days. In some panels therefore, we have made a combination of adjustments. In FY 1989 we had 977 panelists serving for a total of 2,657 panelist days (i.e., each day a panelist serves). For FY 1990 we are projecting 1,006 panelists serving for 2,779 panelist days and in FY 1991 we have estimated that 1,067 panelists will serve for 2,894 panelist days. In addition, we now have 13 pre-screening panels which basically carry over to FY 1991. We have initiated a process of bringing panel chairmen to the meetings of the National Council on the Arts to participate in grant application review; this too will carry over to FY 1991. Finally, we have taken steps to add qualified lay persons to panels. We believe the FY 1991 budget request for panelists will accommodate these refinements. It should be noted however, that our request does not anticipate the possible cost implications of recommendations which might come from the Independent Commission established to review our grant application review processes.

Subsequent to submission of our FY 1991 Budget Justification the General Services Administration has increased the per diem rate for Washington, DC to $127 per day but our FY 1991 budget is based upon a rate of $121 which was in effect at the time of submission. Therefore, we do not plan to increase per diem to the $127 rate until FY 1992. We estimate that increasing the per diem during FY 1991 would cost an additional $17,364.

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QUESTION: How many panels will use the additional days? Which panels?

ANSWER: In FY 91 we project a net increase of 61 panelists to 23 panels which will increase the number of panelist days by 115 over FY 90. Presently we plan to add panelists and/or increase the number of days in the Dance, Design Arts, Expansion Arts, Museum, Music, Opera-Musical Theater, Theater, and Advancement and Challenge panels.

Multicultural/Rural Arts

One of the three areas you say the budget emphasizes is increased multicultural and rural arts services. (p. 1)

QUESTION: In what ways does the request emphasize multicultural and rural arts?

ANSWER: America is, and always has been, a pluralistic nation. Every race, and almost every major world culture, has been represented in the United States for more than a century. Most of our program guidelines emphasize the importance advisory panels place on cultural diversity when selecting applications to be funded. Two programs, Expansion Arts and Folk Arts, specifically serve multicultural expression and assure broad access to it. Other programs also support a growing diversity of artists and arts organizations.

The same is true of rural arts. Rural America is the home of diverse cultural expressions that are among the most uniquely American. The Endowment is addressing the needs of rural communities through existing funding categories (through grants for folk arts activities, for state and local arts agencies and regional arts organizations, for artist residencies, touring, and radio and television programming) and through two relatively new efforts targeted at rural arts development: the Rural Arts Initiative in the Expansion Arts Program and the Rural Special Projects initiative in the States Program. Both of these initiatives operate through a limited (but growing) number of state arts agencies. In addition, the Museum Program and the Design Arts Program have recently initiated specific efforts to address rural communities.

QUESTION: In emphasizing multicultural and rural arts, what receives less attention?

ANSWER: Other activities will not be deemphasized by designating multicultural and rural arts activities a funding priority. Applications in all programs received for the 1991 fiscal year will continue to be judged on their merits.

QUESTION: How do you propose "to encourage arts institutions to expand their efforts in providing educational opportunities thereby fostering learning in the arts and improving the daily lives of the people in their communities"?

ANSWER: The Arts Organizations Education Initiative is based on the premise that cultural institutions are integral to any truely successful long-term arts in education program for this country.

Under this initiative, $1 million will be allocated directly to the Endowment's Arts in Education Program. A competitive grant process will be conducted by the NEA discipline programs -- such as Dance, Music, Museums, etc. -- and selected applicants awarded grants through AIE. It is not the intention to distribute the funds equally between the disciplines, but rather to allocate them in support of ten to twenty best model projects from the disciplines.

The goals of the program are:

1. To involve cultural institutions in long-term partnerships with schools and school districts in which each party builds upon their natural strengths, educational and artistic, to involve more students more deeply in the arts.

2. To support long-term change in the ways in which educational systems and cultural institutions develop common missions, deeper commitments, and shared resources towards the goal of involving students in the arts.

3. To build upon the successful models of such partnerships and encourage and allow these models to be adapted in a variety of settings.

Some examples of the type of program to be funded by this initiative are already in progress. For example, the Museum of Fine Arts in Boston adopts a school for a 3-5 year period. The museum trains the teachers, provides resources, and conducts classroom activities in the museum and at the schools. Assignments have included such activities as having the students give parents and friends a museum tour.

Another outstanding example can be found at the Feld Ballet in New York. Each year, the Ballet makes a long-term commitment to 60 New York public school children. All 4th graders in the public school system are auditioned and sixty children are selected. Those children are provided free dance training for the next 10 years, including transportation to and from the classes, a summer-long extensive training program, close contact with the ballet school and their parents, and exposure to the professional dancers in the company on a daily basis. The results have been dramatic, both in terms of the students' academic achievement in other course work and in low drop-out rates.

In addition, this initiative could fund collaborations which involve a number of cultural institutions and school districts. Arts Partners in Kansas City is one of the most elaborate existing examples of this kind of collaboration, bringing together all the major cultural institutions in Kansas City and five school districts to provide teacher training, classroom activities, field trips and curriculum development in a coordinated effort.

QUESTION: Which programs lend themselves better to providing educational opportunities?

ANSWER: All of the Endowment's discipline programs lend themselves to arts education as knowledge of the arts is the goal of arts education. (A report from each Program has been provided for the hearing record at the request of the Chairman which specifically addresses their current educational involvements.)

Dance Program

The request for the Dance Program is $9,450,000 of which $700,000 is in Treasury grants. (p.15)

QUESTION: Why does the number of choreographers' fellowships decrease from 91 in 1990 to 55 in 1991?

ANSWER: The first cycle of two-year fellowships begins in 1991. Because the majority of fellowships will be awarded for a two-year rather than one-year period, fewer grants will be given. We anticipate that in 1992 and subsequently, the total number of choreographers supported in a given year will rise by combining year two of the 1991 multi-year grants (estimated at approximately 36) with year one of the 1992 grants (estimated at approximately 55 for a total of 91 -- our 1990 level).

The detail of the types of grants awarded follows:

1990 (majority of grants for one year; a few three-year fellowships)

74 fellowships @ $ 7,000 (1 year period)
21 fellowships @ $10,000 (1 year period)
3 fellowships @ $15,000 (1 year period)
3 fellowships @ $45,000 (3 year period)

1991 (projecting a majority of multi-year grants; these are estimates)

19 fellowships @ $ 7,000 (1 year period)
34 fellowships @ $20,000 (2 year period)
2 fellowships @ $45,000 (3 year period)

55 Fellowships totaling $903,000

QUESTION: Why is the number of applicants for choreographers' fellowships dropping from 632 in 1989 to 500 in 1991?

ANSWER: Since the projection was made, applications have been received by the Dance Program and number 534 rather than the 500 projected (a decrease of about 15.5% from 1989).

The decrease is attributed to a number of contributing factors:

1. Over the years, this category has awarded grants to about one out of six applicants. Over time, applicants who have been consistently rejected have stopped applying.

2. The announcement of two-year fellowships in 1991, and the knowledge that there will be fewer grants awarded. Given even stiffer competition than in previous years, some applicants may have chosen not to apply. In addition, more rigorous eligibility requirements were added to the guidelines.

3. In 1991, eligibility requirements were instituted in this category. The intent of these eligibility requirements was to discourage applications by non-competitive choreographers (often just out of college and with little professional experience). The decrease in 1991 may, in some part, be due to this.

4. The Dance Program has examined the current list of applicants and compared it to the previous year's list. Although there is significant variation in the application pool each year (approximately 1/3 of the pool does not apply in the next year), we have not found any consistent pattern in those who did not re-apply.

QUESTION: Please describe what your emphasis will be in 1991 for the $600,000 requested for the special projects category of dance.

ANSWER: The Special Projects category is budgeted to contain four initiatives that have field-wide import. They are:

$100,000 for the dance component of the National Performance Network, a group of alternative space presenters that help circulate dance across the country.

$150,000 for the dance component of the "Alive From Off-Center" performance series on P.B.S., broadcast nationwide.

$300,000 for Dance on Tour. Total funding for this initiative will be $1,295,000 in FY 91 funds from Inter-Arts, Dance and States Programs combined.

$50,000 is budgeted for the new Dance Heritage Initiative that will begin addressing the need of preserving the fragile heritage of American dance.

QUESTION: Why have you decided to make most choreographers' fellowships for two years ($20,000)?

ANSWER: A consistent theme in discussions with the field about how best to nurture individual choreographers is the desirability of multi-year fellowships. One-year grants are helpful but do not free up sufficient creative time, and choreographers may be pressed to produce work that will be "successful" in order for them to compete for subsequent fellowships or grants (at the Arts Endowment or elsewhere). The one-year cycle tends to promote instantaneous results and may push artists to work too quickly, damaging the quality of work produced. Our panels have recommended that the Dance Program take a leadership role in emphasizing multi-year fellowships to enable choreographers to work more thoughtfully, relieving the pressure of the fiscal year, and making it possible for artists to devote their resources and energies more fully to the creative process. Our panels feel the provision of multi-year fellowships is important enough to offset the temporary reduction in the number of fellowships we will be able to offer in FY 91.

QUESTION: What, if anything, is the Endowment doing to preserve choreography?

If more needs to be done, what form should it take?

ANSWER: Due to the aging of many of our significant artists, and the loss of some of our younger talents from catastrophic illnesses such as AIDS, the Dance Program has become increasingly concerned with the need to preserve choreography. The Program is supporting projects to preserve choreography through a variety of categories.

Under the General Services to the Field category, we support projects that document and preserve dance through Labanotation (Dance Notation Bureau), discussion of choreography (Arts Resources in Collaboration and the Talking Dance Project), the maintenance of dance archives (New York Public Library and San Francisco Archives for the Performing Arts), reconstructions (a retrospective of Eleanor King's work), and documentation of commissioned works (American Dance Festival).

In Dance/Film/Video, documentaries are supported (e.g. "Dancing for Mr. B: Six Balanchine Ballerinas," a documentary on jazz dancer Roger Prior Dodge), as is conservation of deteriorating film and videotape (Jacob's Pillow Dance Festival, Twyla Tharp Dance Foundation, Cunningham Dance Foundation), and the restoration of primary recordings (setting original music to silent films of Ted Shawn's dances).

Under Special Projects we have supported the development of an archive of Merce Cunningham's work that will comprehensively pull together audio and visual materials for use by Mr. Cunningham and others, and the documentation of Erick Hawkin's choreography.

Starting in FY 91, the Dance Program will undertake a Dance Heritage Initiative which will support a few exemplary projects documenting and preserving important American artists and works by means of film, videotape, other electronic media or notation.

Our Overview Panel has asked the Arts Endowment to take a lead in this area. During the past year and a half, the Dance Program has been engaged in discussions with the field and, in partnership with the Andrew W. Mellon Foundation, we are now exploring ways in which funding can make the greatest impact on the preservation of America's rich and diverse dance heritage. Through the Dance Heritage Initiative, we hope to encourage exemplary projects that can serve as new models for the field. At the same time, the Dance Program and the Mellon Foundation will be supporting a study examining the structures that currently exist for preservation and how they may best be enhanced. When this study is completed early next year, it will provide a blueprint and recommendations on how and where Arts Endowment support can have a catalytic effect in achieving a more coherent, organized, and inter-related plan for dance preservation.

## Design Arts

The request for the Design Arts Program is $4,150,000, the same level as FY 90. (p. 21)

QUESTION: What has caused the almost doubling of applicants in the Design Arts Program from 1989 (541) to 1991 (1,004)?

ANSWER: The Design Arts Program will receive about 650 applications in FY 90, up 109 from FY 89, an increase of 20%. We estimate the up trend will continue due to the following:

1. Nationwide, there is a fast-growing interest in design that is partly responsible for the projected increase.

2. Wider distribution of Design Program Guidelines is being achieved through a more studious direct mail effort.

3. There is a notable increase in interest from the fields of landscape architecture, historic preservation, industrial design and graphic design.

4. More notifications about the Design Arts Program have been published by the design press.

5. The introduction of two new grant subcategories is expected to produce more applications from small municipalities and individual designers.

QUESTION: With what other Endowment programs does the design category work?

ANSWER: The Design Arts Program collaborates with other Endowment Programs as follows:

1. Visual Arts: Co-sponsors Art in Public Places, designer-artist collaborations, a grant subcategory.

2. Dance: Will develop and produce a new edition of Space for Dance, a publication which provides technical assistance on the design of performance spaces for dance.

3. Media Arts: Program co-funds design-oriented media programs on a case-by-case basis.

4. Challenge: The Design Review Panel is the first in the series of panels that review applications for Challenge grants which have a building, renovation, or construction component.

5. Locals Program: The Design Arts Program co-funds design-oriented grants to the National Assembly of Local Arts Agencies; Program staff attend local agency meetings; Program uses local arts agency directors on panels and at the Mayor's Institute for City Design.

6. States Program: The Design Arts Program works closely with State Arts Agencies to help in the startup of state design programs; publishes a newsletter on design for state and local art agencies; provides regional technical assistance in design through nine regional part-time associates. Design Arts Staff participates in the National Assembly of State Arts Agencies' annual meeting.

7. Arts in Education Program: Design Arts explores new design education initiatives with Arts-in-Education.

QUESTION: How are the fellowships used by the fellowship recipients?

ANSWER: Grants in the USA Fellowships category are awarded to designers and others in design-related activities for independent study and travel within the United States. Available to those for whom a more extensive first-hand knowledge of the American design environment is critical to their work, the fellowships are intended for professionals who have made outstanding contributions to the design field as well as for those who demonstrate the potential for outstanding work in the future. Project examples include travel to:

1. photograph the disappearing American rural landscape;

2. study and document American urban highway design in order to generate new models;

3. explore and write about urban design and architecture in America;

4. document the current design of American suburbs in order to develop new models for design;

5. to photograph and document the leaded glass window design of Frank Lloyd Wright's residential buildings throughout America;

6. document the ecology, culture, and history of outstanding American landscapes.

QUESTION: To what do you attribute the relatively high percentage of applicants receiving grants in the design initiative activity?

ANSWER:

1. Because of the design fields' weak institutional structure, the Design Program initiates critical design activities. These are funded via inter-agency agreements, contracts, cooperative agreements, or leadership grants; thus, the ratio of grants-to-applications is higher than in other categories.

2. In 1991, activities are organized into four areas:

   A. Federal Realm
      (1) Federal Design Improvement Program
      (2) Presidential & Federal Design Awards
      (3) 25 Years of Federal Design Exhibit
      (4) Collaborative design efforts with other agencies

   B. Public Realm
      (1) Mayor's Institute for City Design
      (2) Design for low income housing
      (3) Your Town rural design assistance program

   C. Corporate Realm
      (1) Developing design-based curricula for business schools
      (2) Developing industrial design exhibits
      (3) Developing national graphic and industrial design archives

   D. Access & Professional Development
      (1) Clearinghouse of information on design grants
      (2) Regional technical assistance for state and local groups
      (3) Design communications for state and local groups

Grants to State and Regional arts agencies assist these organizations to strengthen existing design programs or establish new ones. (p.24)

QUESTION: At this point, how many State agencies have developed design programs?

ANSWER:

1. Nine (9) state arts agencies have full-time staffed design arts programs.

2. Nine (9) states have active design arts programs, sharing staff with other programs.

3. Three (3) states currently are developing plans to start a design arts effort.

4. Eight (8) states have had a design arts activity recently, but plans are currently "on hold."

5. Thirteen (13) states have expressed interest in beginning a design arts program.

QUESTION: Over how many more years will you need to continue the grants to State and Regional Arts Agencies?

ANSWER:

1. To reflect the interest in design projects by Local Arts Agencies, we have added locals to the grant category; it is now called Program Grants to State, Local, and Regional Arts Agencies.

2. As a result of the above, and the number of states who still want to begin or upgrade their programs, the need for this category should extend at least five years.

QUESTION: What advantage is there to having design arts program grants fund exhibits in foreign countries?

1. This is a rare event. The only recent example -- "Designing for Product Success" -- was valuable because it documented the ability of American companies to develop well-designed products.

2. Design exhibits that travel abroad, however, have been mounted by the U.S. Information Agency and have been well received.

3. Well crafted and curated design exhibits that travel abroad, though, would help to improve the image of American design and products in global markets.

QUESTION: How does the design initiatives program introduce design-based curricula into the nation's business schools?

1. The funding vehicles are leadership grants and cooperative agreements.

2. The funded entities have been the Design Management Institute, the Corporate Design Foundation, Stanford University, and the Kellogg Graduate School of Management at Northwestern University.

3. The general implementation technique has been to develop design-based product case histories or course curricula of high enough quality to be introduced into the standard business school curricula.

4. Why the Arts Endowment has had to play a role: (a) business schools have not had the expertise on faculty or staff, (b) design cases are interdisciplinary and require a strong input from designers who stand outside the orbit of business schools, (c) the results of many agenda-setting meetings sponsored by the Arts Endowment strongly recommended that it initiate such activities.

5. The following are concrete results to date:

   A. Harvard Business School. Development of case studies, preparation of faculty and student notes, to be introduced via three cases in fall of 1991 (scores of other business schools will purchase these Harvard cases).

   B. Stanford School of Business. Development of design-based "laboratory" within the school for reference, source for case studies; used by art, engineering, and business students.

   C. Kellogg School, Northwestern. Development of design-based lecture and seminar materials for graduate and continuing education.

   D. 21 Leading Business Schools. $40K Arts Endowment grant matched by $280K from IBM to help develop design-based curricula for 21 business schools around the nation.

EXPANSION ARTS PROGRAM

The request for the expansion arts is $6,500,000 the same level as FY 1989 and FY 1990.

QUESTION: How does private giving for the activities supported by the NEA Expansion Arts Program compare to private giving for more mainstream activities?

ANSWER: Private giving for Expansion Arts organizations always has been problematic. Because expansion arts organizations generally operate in precincts that are not frequented by wealthy people, individual donors are unfamiliar with the work of expansion arts organizations and the value of such work to American society and culture. Foundation and corporate donors also are more

responsive to mainstream organizations, especially those with well connected development officers. The directors of expansion arts organizations seldom enjoy easy entre to senior foundation executives.

There are some hopeful signs. Charitable giving within the African-American and Latino communities is increasing, though such gifts are more likely to be made to organizations that are working on hard social problems than those whose focus is art. Also there have been some recent significant initiatives undertaken by such foundations as the Ford and San Francisco Foundations involving the development of multicultural organizations. A grant from Expansion Arts helped to stimulate a multiple year initiative of the San Francisco Foundation and Grants for the Arts. Also, according to a recent assessment of the Expansion Arts Program's Community Foundation Initiative (CFI), over $10 million in permanent endowed funds whose primary target is emerging arts organizations have been generated.

Still the problem of access of multicultural organizations to private charity remains difficult. Even the recent emphasis on multiculturalism at the Grantmakers in the Arts conferences has led to more contributions to mainstream institutions for outreach programs than it has to grants for multicultural organizations.

QUESTION: What special consideration is being given to rural arts organizations in the Expansion Arts Program?

ANSWER: Rural arts organizations are supported in all categories of the Expansion Arts Program, including the Expansion Arts Organizations and Services to the Field categories. In order to be eligible for support in those categories an applicant must be "deeply rooted in and reflective of culturally diverse, inner city, rural or tribal communities. Culturally diverse means such groups as African-Americans, Latin-Americans, Asian-Americans, Native Americans, or other defined ethnic groups. Inner city organizations are those that are located in an urban setting whose primary mission is to serve low-income communities which are not defined by any particular culturally diverse group. By <u>rural</u> is meant areas of sparse population whose communities are geographically and culturally isolated and generally of low economic status; priority is given to organizations concerned with art that is indigenous to the area." Grants in these

categories remain predominately urban, however, though there is gradual increase in the number of awards to rural organizations. In FY 90 rural arts organizations made up 9% of the total awards in the Expansion Arts Organizations and Services categories.

Special efforts to reach rural arts organizations have also been made in two Special Project initiatives. The Community Foundation Initiative (CFI) has developed endowed funds in five sites with a large rural constituency: statewide foundations in Maine, Vermont and New Hampshire and local community foundations in St. Cloud, MN and Santa Rosa, CA.

The Rural Arts Initiative (RAI) is designed especially to assist in the development of rural arts organizations. This program offers three-year grants of up to $40,000 per year to State Arts Agencies (SAAs) for regranting to rural arts organizations. The SAAs must match these grants on a 1:1 basis and the grant plus its match is divided through state administrated juries among approximately five rural arts organizations. These organizations have achieved a measure of artistic accomplishment but usually have not reached full potential developmentally. Six states were funded in the first round and three will be added each year with rotation after the third year. Thus, by the third year of this initiative approximately 60 rural arts organizations will be undergoing intense development and will have acquired professional staff. It is the Program's hope that many of these organizations will then qualify for direct grants from the Expansion Arts Program.

QUESTION: How is this reflected in the 1991 budget request?

ANSWER: The Rural Arts Initiative is included in the budget request under the Special Projects category.

QUESTION: If the level of effort could be increased in the Expansion Arts Program, where would you apply the additional money?

ANSWER: Consistent with the general policy of the Agency and the needs of the times, the Expansion Arts Program would concentrate any additional funds on arts education. This would be accommodated with the Expansion Arts Organizations category, for most of the grantees within this category conduct some form of pedagogical programming. There are several different kinds of projects that could be supported through these grants: after school programming for inner city and rural youth;

collaborative programming between arts organizations and school districts; increased programming for intensive training of students interested in the arts. Such focus would have the dual advantage of meeting one of the Agency's priorities as well as increased support for an important field of grantees.

QUESTION: What did you learn from the Organizational Development Pilot which was a collaborative effort with the Inter-Arts Program?

ANSWER: The Organizational Development Pilot/Presenters, a collaborative effort with the Inter-Arts Program for the benefit of multicultural presenters, is just now underway. Five organizations have been recommended by the panel for funding and these recommendations will be taken to the May 11-13, 1990 National Council on the Arts meeting. This question might more appropriately be answered in relation to the Organizational Development Pilot that was initiated in partnership with the Dance Program in FY 88. This program provided grants of up to $40,000 for two years to four emerging dance companies.

A review of the use of the grant funds indicates that the perceived needs of such organizations for professional staff was real. The support for positions in administration and artistic development had dramatic impact upon the grantees. Many also used some of the funds to hire consultants to assist in board development, marketing and planning. Discussion with the participants of ODP/Dance participants indicated that a two-year involvement was too brief a term for the organization to settle into its new structure. For this reason the ODP with Inter-Arts was made a three year commitment.

QUESTION: The budget says that "expansion arts organizations recently have been obliged to spend more money on administration, often at the expense of artistic activities." What has caused expansion arts organizations to spend more money on administration?

ANSWER: The answer to this question is complex and somewhat historical. Briefly stated, the requirement of non-profit organizations to seek grants, to conform to the terms of the grant and to report on grant use have increased vastly the administrative needs of such organizations. Also the climate of competition for public and private philanthropy causes an almost subliminal pressure on arts organizations to grow. This situation in America can be contrasted to that in Great

Britain where most arts organizations receive subsidy from one or two public sources. These organizations have very lean administrative personnel, almost none have a development staff and their managers work almost entirely on program coordination.

The quest for multiple support is staff intensive. All funders require considerable documentation in both grant application and grant use reporting. Correspondence with funders and the preparation of multiple grant applications can be overwhelming.

As recently as three decades ago there was no professional field of arts administration. Today numerous colleges offer graduate degrees in this area. All of this is particularly onerous for expansion arts organizations, for the smaller the organization's budget the more important it is for them to devote their resources to the making of art. This is one of the reasons that such organizations have a difficult time competing with mainstream organizations for support.

QUESTION: What do you mean when you say that many expansion arts organizations receive multi-purpose grants?

ANSWER: It is in part because of the problem noted in question number 42 that the Expansion Arts Program makes multi-purpose grants. The Program has determined that is can best serve its clients by being as flexible as possible: by responding to the needs of the applicants rather than making the applicants conform to restrictions of the Program. Therefore, Expansion Arts does not limit the uses of its funds beyond a few practical restraints.

This approach also is consistent with the features of the field, for organizations based in inner-city and rural areas often undertake a wider range of program activity than do mainstream organizations of similar budgetary size. For example, as noted in question 40, more than half of the Expansion Arts grantees not only produce, but teach art as well. Others may produce festivals as secondary activities; some may present and produce, some multidisciplinary organizations have resident performing arts companies, arts galleries, instructional programs,

lecture series, workshops and a variety of other activities. The Program allows these groups to request support for all such activities in a simple application which also may request support for administration.

QUESTION: How do you control or keep track of a multi-purpose grant?

ANSWER: The Expansion Arts application procedure allows organizations to specify particular projects for which support is requested. All such activities must be described in detail and the appropriate documentation must be submitted on each. In keeping with its concern with not making application procedures unnecessarily burdensome the Program is careful to request no more support material than is necessary for panels to make informed decisions and for staff to be cognizant of the specific projects that have been funded. Those activities that are accepted for support are noted in the grant award letter. For example, an organization may request support for five program areas, but through its award letter be informed that support is limited to three projects that have been deemed appropriate for funding by the panel.

Prior to the application review, most applicants receive an on-site evaluation conducted by an Expansion Arts Program consultant. These evaluators are provided with materials related to the application request so that they may assess the quality of the organization's activities. In addition, all grantees are required to submit a final report and these are available for both the staff and evaluator.

QUESTION: What do you expect the Expansion Arts Special Projects category to focus on in 1991? How does this compare to what you are concentrating on in 1990?

ANSWER: The Program does not anticipate any major new initiative in this category for FY 91, but will instead concentrate on ensuring that those currently underway are effective. In FY 91 the Special Projects category will comprise three components: the Community Foundation Initiative, the Organizational Development Pilot for presenters (a collaborative initiative with the Inter-Arts Program) and the Rural Arts Initiative.

While the Community Foundation Initiative (CFI) is being phased out, there are 10 grantees that will be supported by the Program in FY 91 for second, third or fourth year participation. Following the completion of the four-year involvement with these grantees the CFI will be discontinued.

This initiative has had several significant achievements. With 27 sites having been established or in the process of establishing endowed funds for emerging arts organizations and artists, approximately $10 million in endowed funds have been raised. Through the first ten participants in the program 49% of the total grants awarded have been to expansion arts organizations; 17% for expansion arts programming and activities and 9% to rural art organizations. The program has also been used as a model for developing relationships with community foundations by the Department of Energy and Health and Human Services.

As the CFI is phasing out, the Rural Arts Initiative is rising. This initiative is described in question 38. Expansion Arts expects this modest effort to have dramatic effect on the state of rural arts in America for it will provide greater access to art by rural people.

The Organizational Development Pilot for presenters was described in question 41. The Program will continue in FY 91 to refine this initiative and closely monitor the progress of its participants.

FOLK ARTS PROGRAM

The request for the Folk Arts Program is $3,300,000 the same level as FY 1990.

QUESTION: Why is it the responsibility of the National Endowment for the Arts to help in reconsidering the entire marketing procedures for folk arts recordings?

ANSWER: Our grantees as well as our panelists are troubled over the rapid changes in music recording technology now observable in every music store. The phonograph album is rapidly disappearing; the compact disc is becoming ever more frequent; tape recordings appear to be relatively stable. In the past, many recording projects proposed publishing their results on albums and tapes; compact discs, however, can contain much more music than

the other forms can. They are also more expensive to produce and to purchase. Informational booklets that often accompany record albums also must be reformulated for compact discs.

Our applicants usually working independently or with small record companies are therefore facing a number of new considerations in terms of planning the content of a project as well as its most efficient production and distribution. The Folk Arts Program has no interest in controlling the outcome of these decisions, but we are inevitably drawn into the conversation about the problem itself, since there are cost factors that impinge on proposed grant budgets. So far the Folk Arts panel remains consistent in limiting its funding recommendations to infrequently or under recorded musics and prefers to see Endowment funds go to artists fees, appropriate liner notes, and effective packaging design. These are the aspects of folk music recording and marketing activity most neglected, almost always, for financial reasons. By providing support for attractive and informative packaging and descriptive notes, rare or little-known folk music traditions may reach and be appreciated by new audiences.

QUESTION: Is $5,000 per year sufficient for National Heritage Fellowships?

ANSWER: This has been the subject of continuing panel and staff discussion. Proposals have been made on several occasions to raise the grant level to $7,500 and/or $10,000. Since there are a minimum of twelve fellowships awarded each year, such increases would raise the current $60,000 category allocation to $90,000 and $120,000 respectively. With level funding, the Program has continued to recommended that the Fellowships remain at $5,000.

QUESTION: What benefit is derived by increasing the amount available for the State Apprenticeship Program by 53.2% since 1987.

ANSWER: The Folk Arts Program changed its guidelines in FY 1985 to eliminate federally-funded apprenticeships and to substitute locally administered statewide apprenticeship programs. These Programs are funded on a 50/50 matching basis with state arts agencies or appropriate crafts guilds, etc. At the time, we knew only that the federal program was not working well and we thought that some of its obvious problems could more easily be corrected at the local level. We seriously underestimated how popular the newly-directed program would prove to be. Each year the number of participating states has increased, reaching a total of 30 in 1989 (six of which are funded entirely at the state level), so the budgeting costs have grown accordingly. In 1987, 154 apprentice/master partnerships were funded in the federally-assisted programs.

QUESTION: Is the NEA Folk Arts Program too dominant a force in the total folk arts programming nationwide which in 1987 was estimated to be $18-20 million? How does this compare to other program categories and their relative influence on their programs?

ANSWER: The Folk Arts Program can only answer this question in terms of the field of folk arts. The figure cited ($18-20 million) was extrapolated from a survey conducted by a 1988 survey of 50 state, local, national, and regional folk cultural programs across the nation and covered only funds expended on the folk arts by those institutions. This figure therefore excludes the many

folk arts organizations running annual festivals or local events and the hundreds of museums, media centers, ethnic organizations, and the like that develop occasional projects having to do with folk arts. It seems reasonable to assume that such expenditures would more than match the $18-20 million spent by the 50 larger entities. It should also be pointed out that the bulk of folk arts activities across the United States takes place without any outside funding whatever.

In addition to funds authorized for the National Endowment for the Arts, other federal entities support the Folk Arts. The Smithsonian's Office of Folklife Programs and the Library of Congress' American Folklife Center are jointly budgeted at approximately $2,500,000 (including Smithsonian trust funds), and the annual Festival of American Folklife on the National Mall runs an additional cost of $1-2 million. (Much of the funding for the latter event comes from private sources.)

Overall, it seems fair to say that the Arts Endowment's NEA Folk Arts Program is not "too dominant a force" in terms of dollars expended. The New York State Council on the Arts devotes $1.6 million to their Folk Arts Program, or about one-half of the federal allocation for the Folk Arts Program at the Endowment. The Folk Arts Program regularly and consistently addresses expressed needs in this complex field and thus is in a position of being able to coordinate already developing ideas and proposals. We have made continuous efforts to consult and involve as many interests as possible and believe we work especially effectively with the independent state folk arts programs as well as the Library of Congress and Smithsonian programs already mentioned.

INTER-ARTS PROGRAM

The request for the Inter-Arts Program is $4,450,000 of which $450,000 is from Treasury funds. This is an increase of $50,000 above the 1990 level of $4,400,000. (p.39)

QUESTION: Since you are accommodating such a small portion of the need for artist communities, why have you kept the budget level at $200,000 for several years? Aren't artist communities a relatively inexpensive method of helping significant numbers of artists?

ANSWER: The demand for artist community residencies increased greater in 1989 over the level reported for 1988 in our Congressional budget submission (13 communities received more than 6,700 requests for residencies in 1988 but were able to accommodate fewer than 1,200 artists--in 1989, 7,800 residency requests were recorded by 15 artist communities and a total of 1,422 artists were accepted). Our modest support to the nation's artist communities has served as a boost to these organizations' stabilization and development--most critically, it has supported the stipends or no cost/low cost arrangement for artists who desire a residency, most of whom lack the funds that would be required to pay the real costs involved in such residencies. In this sense, artist communities help numerous artists in a cost-effective manner, providing the environment critical to artistic development.

However, given the fiscal demands in other areas of the program and the agency, and the relatively small size of the overall artist community constituency, the $200,000 allocation enabled us to support, on average, a small portion of the overall budget at a particular community--usually about 5%. This percentage is comparable to our support levels in other areas. In Inter-Arts' largest category, Presenting Organizations, our support, on average, amounts to only about 2.5% of our grantees' presenting budgets.

QUESTION: What level of interest and financial participation is related to the Inter-Arts Program?

ANSWER: We understand that this question references the extent of private sector involvement in the various Inter-Arts constituencies, either directly in collaboration with the Inter-Arts Program or with the organizations that we support. Several areas may be of particular interest in this regard--

1. The National Task Force on Presenting and Touring the Performing Arts recently released its final report An American Dialogue detailing significant development in the Presenting Organizations field. Task Force activities were sponsored jointly by the Arts Endowment/Inter-Arts Program, The Rockefeller Foundation, and the Pew Charitable Trusts.

2. Data received from Inter-Arts/Presenting Organizations applicants indicate that, on average, 22% of revenues during the 88/89 presenting season came from private funding sources (individuals, corporations, foundations). [52% resulted from earned income (ticket sales, primarily); 9% took the form of interest from endowments or contributions from the presenter's umbrella organization (i.e., a university, in the case of presenters based within educational institutions); and 13% was contributed by public agencies (federal government, state arts agencies, local arts agencies).]

3. For over six years, Inter-Arts and The Rockefeller Foundation, in cooperation with 13 arts centers based throughout the nation, have co-sponsored the New Forms Regional Initiative supporting artists who develop innovative, experimental arts projects in a wide range of art forms.

4. A major foundation in the midwest has expressed interest in working with the Arts Endowment and other foundations in support of the nation's artist communities. Discussions are currently underway with the foundation and it is hoped that an initiative supporting artist communities can be developed later this year.

QUESTION: Have there been any problems in matching the increased Treasury funds for the Inter-Arts program on a three to one basis?

ANSWER: None at all. The vast majority of Inter-Arts grantees regularly match their awards in levels that are significantly higher than one to one. Inter-Arts welcomes the opportunity to make awards with the use of Treasury Funds--as the former director of the program, Peter Pennekamp, pointed out in his testimony before this committee last year (January 24, 1989), "We can easily accept more Treasury funds." That situation has not changed.

QUESTION: Please give us some idea of the breadth, geographically speaking, of the approximately 135 grants in the Inter-Arts category of presenting organizations.

ANSWER: The "135" figure that you are referencing in our Congressional budget submission is an estimate for the number of awards we plan to make in fiscal year 1991. FY 1991 applications will not be received until later this month. The 130 Inter-Arts/Presenting Organizations grants made in FY 90 were distributed in 30 states and the District of Columbia, encompassing every geographic region of the nation.

LITERATURE

The request for the Literature Program is $5,000,000, the same as the 1990 level.

QUESTION: Why are there no Treasury funds allocated to the Literature Program?

ANSWER: Treasury funds, because of their three-to-one matching requirement, are used by major institutions who have the ability to meet the match. Generally, such funds are granted to organizations which receive assistance from the Arts Endowment for a broad range of activities, such as the performance seasons of orchestras or opera companies. The first priority of the Literature Program is support to individual writers and translators through fellowships; $2.25 million of our $5 million request for FY 91 is allocated for fellowships. Fellowships have no matching requirement thereby eliminating the possibility of using Treasury funds. With the exception of a few Professional Development grants which support the full range of an organization's activities, all other Literature Program grants relate to specific projects, such as the publication of specific books or the fees paid to specific writers for a reading series. These grants are, therefore, usually small in amount compared to the seasonal support of a performing arts organization. For these reasons, the one-to-one match of Program funds is more practical for the Literature Program.

QUESTION: What is the focus of the Literature special projects for FY 1991? How does this compare to what you are doing with the 1990 money?

ANSWER: Two projects are regularly supported by Special Projects funds in the Literature Program: the Poet Laureate Event and the PEN Syndicated Fiction Project. The Poet Laureate Event is supported at approximately $10,000 each year (in response to a legislative mandate that the Arts Endowment sponsor an event at which "the Poet Laureate Consultant in Poetry will present a major work or present the work of other distinguished poets."). The PEN Syndicated Fiction Project, which places quality fiction in newspapers around the country and produces a radio program called "The Sound of Writing," has been recommended by panels for support in amounts which have ranged from $75,000 to $125,000 in recent years. We expect to support these activities at similar levels in FY 91.

Remaining Special Projects funds are used in two ways: to respond to extraordinary circumstances such as emergency funding and to give added support to areas of Literature which panels see as priorities. In FY 89, for example, we were able to support the District of Columbia Commission on the Arts and Humanities with an emergency Special Projects grant for the Washington Writers' Week. Panels recommended that available Special Projects funds be used to support the literary components of media projects in FY 89 and literary distribution projects in FY 90. We will discuss the focus of FY 91 Special Projects funds with upcoming panels.

QUESTION: How stable are the non-commercial small presses and literary magazines?

ANSWER: It is typical for young writers, serious literary writers, and avant-garde writers (whose potential audience is small) to turn to university and small presses to get their work published. One could state that the continuity of American literature is inextricably bound to the fate of the independent presses and non-technical university presses. Many types of non-commercial publishers have become increasingly sophisticated and professional in the past decade, due in part to the support they have received from the Arts Endowment. However, these presses are seriously

under-capitalized. Literary presses have a real need for subsidy and will continue to have that need, just as the contemporary performing and visual arts require it. Centralization in the publishing industry continues, further restricting publication opportunities for serious writers. Literary Publishing grants support the not for profit presses and magazines in their increasingly important role as entry point for new artists, and as publishers of established writers whose audiences may be smaller than the mass market audiences served by the commercial houses.

Publishing a literary magazine is in many ways more complicated than publishing books. Magazines are forced to publish more frequently, must meet a strict publication schedule, and face a limited shelf life. Usually the expenses of publishing a magazine exceed the proceeds from subscriptions and individual sales. Although most magazines will never be large enough in terms of sales to pay for themselves, they are important proving grounds for new writers.

State support for literary publishing exists in only a few areas; in those cases it is usually very limited. Private sector support is also rare, probably due to the fact that small presses and literary magazines typically do not have the the institutional infrastructure to undertake serious fundraising activities. They have skeletal staffs and relatively low visibility. This makes it difficult to compete for funds.

The following are taken from final reports in the Literary Publishing category:

> "We have introduced nearly 200 new readers to our magazine. We have received many letters from these readers telling us how much they are enjoying their subscriptions." (The Appalachee Quarterly in Tallahassee, Florida)

"Without this grant, we would not have been able to put these new titles into print when we did. National Endowment grants...have allowed us to increase our titles per year and thus stimulate both our sales income and our reputation in the field. This grant also helped us raise our first significant money in Durham's black business community..." (The Carolina Wren Press in Durham, North Carolina)

"The editors are pleased that they were able to publish the special double issue featuring writings by Chinese in Hawaii. Bamboo Ridge Press would not have been able to accomplish this larger, more ambitious project without NEA funding due to the high cost of publication, particularly the high cost of production and printing." (Bamboo Ridge Press in Honolulu, Hawaii)

QUESTION: What form does your assistance to small presses take?

ANSWER: The Endowment's Small Press Assistance category provides grants to assist projects of the nation's noncommercial presses that publish contemporary creative literature of the highest quality. Projects assisted under this category may include the publication, promotion, and distribution of books and anthologies of contemporary creative writing and translation, implementation of organizational development plans, and technical assistance. Grants are awarded on the condition that the author(s) of an Endowment-sponsored publication receive a minimum of ten percent of the sales income in cash (or the equivalent in copies) as at least partial payment of royalties. Preference is given to presses which pay cash advances of royalties. Grants may be used to pay only direct costs such as royalties, typesetting, design, printing, binding, paper, supplies, proofreading, editing, administrative salaries, postage, distribution, warehousing, and promotion.

QUESTION: Would the literature fellowships lose their financial significance if the fellowship amounts were reduced so that more applicants could be reached?

ANSWER: Panels regularly discuss the question of reducing the amount of Creative Writing Fellowships so that more could be awarded; the consensus each time is that the amount should remain at $20,000. The original intention of the $20,000 award was to enable writers to take a year off from other work in order to pursue their writing full-time. As the cost of living has risen, this is no longer possible in much of the country. Once tax-free, fellowships are now fully taxable. This means that writers may actually receive an amount far less than the $20,000 granted, depending on the writer's individual tax situation. Nonetheless, we read in final reports submitted by grantees that the time bougnt with an Arts Endowment fellowship is invaluable in removing other

pressures and the validation of oneself as a creative writer. There are many awards and prizes given in the field of literature, but few in an amount as large as the Creative Writing Fellowships awarded by the Arts Endowment. It is the position of the panels that this award should remain large, providing fellowship recipients with remuneration consistent with the honor of having been selected through a rigorous national competition, based on blind judging of the literary quality of one's work.

NOTE: Fellowships for Translators are awarded for $10,000 or $20,000, depending on the length and scope of the translation project. One-time-only Senior Fellowships, for those who have made an extraordinary contribution to American letters over a lifetime of creative work, are awarded in the amount of $40,000 each.

QUESTION: Why do you propose to increase professional development from $550,000 to $650,000 in 1991?

ANSWER: For many years, an organization serving and supporting scores of literary magazines received approximately $100,000 in the Literary Publishing category. As the mission of the organization changed and broadened over the years, it became more of a literary service organization of the kind reviewed in Professional Development. For that reason, we requested that this organization apply in Professional Development beginning in FY 91. A $100,000 increase in Professional Development--and a commensurate decrease in Literary Publishing--is requested primarily to accommodate this change.

QUESTION: Provide some examples of professional development activities.

ANSWER: Professional Development grants in the Literature Program are awarded to a limited number of national organizations which provide professional assistance to creative writers. The following are some examples of Professional Development grants awarded in FY 90:

- o A grant of $35,000 to the Research Foundation of the City University of New York helped support the Latin American Writers Institute. The Institute provides many services related to professional writing

careers--publication, translation, employment services--as well as information on available grants, prizes, and literary competitions. During the grant period, the Institute proposed to hold the Fourth Latin American Book Fair; sponsor a two-day conference on Chicano and Mexican literature; publish Brujula/Compass, a quarterly bilingual newsletter; and offer a reading series and writing workshops in Spanish.

- A grant of $20,000 to the Minnesota Center for Book Arts in Minneapolis helped to support a variety of practical educational and artistic programs. Among these programs are a series of "meet the publisher" lectures; a revolving loan fund to support publications; a series of exhibitions highlighting Minnesota literary presses; and a book festival. The Center also sponsors programs which work with students from the point at which they write their own works all the way through the process of printing that work in book form.

- A grant of $15,000 to the Writers Room in New York City helped provide work space to many writers, as well as fees for writers who otherwise would have been unable to take advantage of the organization's services. The Writers Room provides a quiet place to work--at affordable rates--for up to 130 writers per quarter. The Room is open 24 hours a day, 365 days a year. It is available not only to writers living in the metropolitan New York area, but also to the many writers from other parts of the country who spend a part of their time in New York.

QUESTION: Over the last several years, what tangible success has the Literature Program produced as a result of the audience development projects? Has a wider audience been created?

ANSWER: Three types of Audience Development grants are awarded by the Literature Program: Residencies for Writers and Reading Series, Assistance to Literary Centers, and Audience Development Project Grants. They are designed to promote and develop audiences for contemporary creative writing of the highest quality. Final reports submitted to the Literature Program by grantees in this category attest to the fact that they have served to increase awareness and appreciation of the best of contemporary literature. The following are a few examples of the results produced by Audience Development grants:

- In FY 88, a Residencies for Writers grant of $5,500 was awarded to the New Virginia Review in Richmond. The grant was used to support residencies by fifty-four writers at twenty-six events as part of a statewide Book and Author Tour. The Review's final

report states that Endowment support enabled it to "reach a broad and varied audience of Virginia readers, who would not otherwise have access to literary programs (particularly in Staunton, Wytheville, Blacksburg, and Warsaw.) ...support for New Virginia Review programming by the Endowment enables us to find additional sponsors in the corporate community and to make a few dollars stretch a long way. Audiences at the programs were uniformly enthusiastic..."

- A $25,000 Assistance to Literary Centers grant was awarded to Woodland Pattern in Milwaukee, WI, in FY 88. The Center makes a wide variety of literary materials available to the public, with special emphasis on material that would otherwise be difficult or impossible to obtain in the Milwaukee area. Its biannual New Arts Sampler, for example, aims to broaden the context and audience for contemporary literature by presenting it in conjunction with music and performance. Another project sponsored by Woodland Pattern is the 24 hours a day Dial-A-Poem; an average of fifty callers per day hear two poems (or stories) per week.

- An FY 89 Audience Development Project grant of $14,834 was awarded to In Our Time Arts Media, Inc., of New York City to support "A Moveable Feast," a literary radio series. The series features poets and fiction writers as diverse as Pulitzer-Prize winning poet W. S. Merwin and first-novelist Trey Ellis reading from and being interviewed about their work. The final report for this grant states that the "series is carried by 40 public radio stations in 23 different states in every region of the country. Heard by approximately one million listeners, "A Moveable Feast" provides invaluable free promotion and exposure to the authors who appear in the series, while at the same time bringing the experience of living literature to tens of thousands of Americans who are unable or unwilling to attend live readings."

Media Arts Program

The request for the Media Arts Program is $13,400,000, the same as 1990. Of this amount, $1,500,000 is Treasury funds, an increase of $100,000 over last year. (p. 51)

QUESTION: To what extent is there competition for the Media Arts Program special projects?

ANSWER: There is no open competition for the Special Projects category; rather a few proposals are submitted to the Media Arts Program each year (sometimes at our invitation) which address special leadership initiatives and/or special artistic initiatives which cannot be funded within our regular category allocations.

QUESTION How are the special projects selected?

ANSWER: For example, in FY 87, the National Alliance of Media Arts Centers requested funds for a State and Regional Media Arts Initiative to encourage state and regional arts agencies to develop programs supporting media artists and media arts organizations. This single proposal (no other organization came to us with this initiative) was reviewed by the Media Arts Centers Advisory Panel and was recommended for $50,000 in Special Projects funds. In FY 89, a grant of $100,000 was awarded to the New York Foundation on the Arts to support the production of a film celebrating the artistic achievements of a number of small town communities across America. This project was reviewed and recommended for Special Projects funds by Programming in the Arts panelists.

QUESTION: Do you have a panel for the special projects?

ANSWER: Grants awarded in the Special Projects category are reviewed by panelists from the appropriate Media Arts Program Advisory Panel sections depending on the particular expertise needed.

QUESTION: How far advanced is the effort to preserve this country's film and video heritage?

ANSWER: Great steps have been taken. Work on the AFI Catalog of American Feature Films, decade-by-decade continues. The Teens catalog was published in April 1989. Research is proceeding on the 1930s, and preliminary research has begun for the 1940s and 1950s. The conversion of nitrate film proceeds apace at major archives such as the Library of Congress, the Museum of Modern Art, UCLA Film/Television/Radio Archive, and the International House of Photography at George Eastman House. $200 million is needed to complete the task by the year 2010. A stunning development in the field: a group of brilliant mid-career film directors (Martin Scorcese, Woody Allen, Francis Coppola, Stanley Kubrick, George Lucas, Sydney Pollack, Robert Redford, Steven Spielberg) have just created an organization to encourage the studios' participation in solving the nitrate problem.

QUESTION: What remains to be done?

ANSWER: -150,600,000 feet of uncopied nitrate -- including feature films, short subjects, and newsreels -- are currently awaiting conversion to safety film in U.S. public archives.
-Of this, at lease 100,000,000 feet are known to be unique and must be copied before they are irretrievably lost to nitrate deterioration.

-According to archival estimates, the life expectancy of these nitrate holdings will be about 20 years.

-The total cost of converting only the 100,000,000 feet of unique and best surviving nitrate material in the public archives by the year 2010: $200,000,000.

Attached are five pages prepared by the National Center for Film and Video Preservation which provide information on the status of nitrate preservation.

QUESTION: How well do the arts compete with public affairs, science and nature programs for support for television programming?

ANSWER: The arts have established a firm place on the national PBS schedule. The eight major series that the Endowment supports have a cumulative audience each year of 310 million viewers. However, nature and science programs (the NOVA series, National Geographic) and public affairs programs (Frontline, MacNeil/Lehrer News Hour) generally draw larger audiences than art programs, which are less topical and "softer." In terms of sponsorship, arts programming is more difficult to fund.

QUESTION: What is the media program doing to take advantage of the expanded availability cable television offers?

ANSWER: The Endowment Media Program pioneered the access of independent film/videomakers to cable television back in 1981, eventually putting in place some five series on cable television, now delivered to a potential audience in 18 million homes through the Learning Channel.

QUESTION: Since the AFI grants are essentially non-competitive, how often does NEA review or audit what AFI is doing with its grants?

ANSWER: The NEA requests from the AFI two interim reports each year on all its activities, and requires an extremely detailed book-size application which is brought to a panel which closely examines it each year. Currently the AFI is undergoing an audit from the Endowment's Office of Inspector General. The AFI receives a general grant and three cooperative agreements for: (1) The AFI/NEA Film Preservation Program (nitrate conversion) (2) The National Center for Film and Video Preservation and (3) the Independent Filmmaker Program. As cooperative agreements, they receive extremely close scrutiny, and the AFI is accountable at any time during the year for any aspect of these contracts.

QUESTION: Provide details for the record on how the funds for AFI will be allocated?

ANSWER: The institute will be awarded a grant of $1.5 million for the following programs:

Exhibition, Publications, Public Programs, Mayer Library, the Center for Advanced Film and Television Studies, Film and Videomaker Services, Film/Video Distribution, Production Training (including the Directing Workshop for Women), and the Academy Interns.

Three cooperative agreements will support: :

$300,000 for the National Center for Film and Video Preservation
$500,000 for the AFI/NEA Film Preservation Grant Program
$400,000 for the AFI Independent Filmmaker Program.

QUESTION: The Programming in the Arts category is now 14 years old. What changes have evolved in this time to keep the category current?

ANSWER: Here is a schedule of major series initiated, maintained and added over the past fourteen years:

1976 Dance in America
Live from Lincoln Center

1978 The Metropolitan Opera Presents

1982 American Playhouse
Great Performances (incorporating Dance in America)

1984 Wonderworks

1985 The Independents
Alive From Off Center

1986 American Masters

1988 P.O.V. (Point of View Independent Documentaries)
New Television

In addition, limited series were completed and broadcast in the following years:

Women in Art (1976); Jazz in America (1981); America By Design (1986).

Programs currently in development are:

Music in the Twentieth Century
American Film in the Twentieth Century
Behind the Scenes (children's series on the arts)
The Dance History Series
Folk Arts Series

Programs currently under review:

Photography in the Twentieth Century
American Theater in the Twentieth Century

As can be seen, over the past fourteen years, series have been built up one-by-one and maintained, with the help of generous co-sponsors, on prime-time PBS.

Maintenance curtails the development of new series, but we have still managed to add to our offerings. Without the additional $3 million made available by Congress over the past four years, no new series would have been funded, and maintenance would have been impaired.

QUESTION: Given the potential of the Programming in the Arts category to bring arts to mass audiences, do you think that devoting less than 4% of the Endowment budget to this category is appropriate?

ANSWER: Within the overall funding allocations to all programs at the Endowment, the funds for Programming in the Arts initiatives are appropriate.

QUESTION: Would Programming in the Arts be your most cost effective program in terms of audience reached?

ANSWER: Insofar as eight Programming in the Arts series alone deliver 125 hours of television programming to a cumulative audience of over 310 million viewers all over this country at a cost to the taxpayer of 1.5 cents per viewer, this is certainly one of the most cost-effective ways to reach a vast audience.

QUESTION: What can and should be done to increase the pool of foundation and corporate funders for arts media productions?

ANSWER: Corporate support for arts media projects is difficult to come by. The Endowment's leadership in supporting arts media programming is important to attracting corporate sponsorship.

We feel that Endowment ventures such as the Twentieth Century Project (series on each art in the twentieth century) would appeal to private sponsors.

With private foundations, we do better. Few are willing or able to make the type of financial contributions arts media programming requires. The MacArthur Foundation, in Chicago, is an exception. Many foundations are sympathetic to supporting arts on television (Mellon, Pew Memorial Trust, Culpepper Foundation, Robert Wood Johnson Charitable Trust) but cannot afford major grants. Increasingly series must rely on the Corporation for Public Broadcasting, the Station Program Cooperative (SPC), and PBS.

QUESTION: Please explain what is meant by a "media literacy program"?

ANSWER: Media literacy basically is the learned ability to connect and read the sequential images and sounds of film and television. True literacy, however, is the capacity to understand and decipher the implicit as well as explicit attitudes manifested in the media experience, enabling the viewer, whether child or adult, to build their own responses free of media's always coercive and seductive powers. Such literacy enables the viewer to think for him or herself, rather than having the media "think" through them. Most children become virtually functions of media at an early age, adopting its values, or lack of them, and influenced by its example.

The teaching of media literacy, a major educational priority for many Media Arts Centers, enables individuals to discriminate within and criticize what the media presents to them - an essential skill in a culture increasingly dependent on the ubiquitous screen, whether computer, film or television. The lack of media literacy has led to a culture of slogans, sound bites and distortions.

QUESTION: What potential does the Corporation for Public Broadcasting initiative for independent filmmakers have?

ANSWER: The question refers to the Independent Television Service (ITVS) initiative which will pass some $6 million to independent film/video makers in each of the next three years. Since funding for independent film/video is increasingly difficult to obtain, the CPB initiative will help restore the individual voice to the national media dialogue. The high cost of films tend to suppress that voice, as does lack of access to broadcast. Two Endowment-supported series attempt to remedy this: P.O.V. - Point of View - produced at WNET-TV, N.Y. and The Independents, produced by The Learning Channel/cable. The independent film, i.e. a film expressing the unimpeded and responsible view of its maker, who supervises the work from inception to completion, is as valuable to the media dialogue as is the literary equivalent of column, essay, interview. As the country increasingly becomes a media culture, the independent voice is essential to the multivalent dialogues currently defining the nature of our democracy. The CPB fund encourages and strengthens this voice.

QUESTION: How can the Media Arts Program of the Endowment support independent filmmakers?

ANSWER: The Endowment's Media Arts Program does support independent filmmakers. The central role of these artists in the distinctive and innovative uses of media has been recognized by this division since its inception. At both the national and regional level, production assistance is offered to independent producers for the creation of new work, including documentaries, dramatic films, and video art. Production is also facilitated through training and equipment access programs administered by Endowment-supported Media Arts Centers. The presentation of independently-produced work to wide audiences is then underwritten through grants to exhibition programs, film festivals, non-profit distribution companies, and public television series. New developments in the field are reported in such publications as The Independent, a monthly magazine published with Endowment assistance by the Foundation for Independent Video and Film. Finally, the program supports the preservation of classic independent films as these enter the study collections of major film archives.

Museum Program

The request for Museum Program is $12,800 of which $1,500,000 is Treasury funds. In total, the request for the Museum Program is the same as last year. (p.59)

QUESTION: How are museums coping with increased insurance premiums?

ANSWER: Museums purchase two types of insurance: 1) for their permanent collections while on the premises, and 2) for loans in their care during temporary exhibitions. As was revealed in the news of the theft at the Isabella Stewart Gardiner Museum in Boston in March, however, it is no longer uncommon for museums not to carry insurance on the permanent collections because the cost of the annual premium is simply unaffordable. For the Gardiner Museum this practice had disastrous consequences.

In order to cope with the overall increased costs of mounting special exhibitions, of which insurance is one of the major budget items, many museums are organizing fewer shows.

In general, it is more costly to insure temporary loans from abroad than those from domestic sources, but there is relief from commercial premiums for international exhibitions in the Arts and Artifacts Indemnity Program. Some exhibition organizers borrow works of art from abroad, which are eligible for government indemnity, rather than those from domestic institutions, which are currently ineligible for government indemnity, so that the commercial insurance costs can be reduced.

QUESTION: Are insurance premiums stabilizing or are they still increasing significantly?

ANSWER: Higher insurance costs are directly attributable to the art market where, in the last ten years, astronomical prices have been paid for a wide variety of art and artifacts. After a sale, private collectors and institutions which own similar works must reappraise their holdings accordingly. While the insurance company may charge the same rate for coverage (for example, 5¢ per $100 in value) as before the sale, the cost goes up because the amount of coverage required has increased.

There is no way to predict the vagaries of the art market. Van Gogh's Irises sold for $53 million after the stock market crash of October 1987. However, Sotheby's stock today is selling at one-half what it was a year ago (down from 37 dollars per share to 18-3/4), and Sotheby's has publicly advised consignees to reduce their expectations for future sales. Even if the art market were to level off, however, the effects of the record-breaking sums paid for works of art in the last decade has already had a profound effect on insurance costs.

It should be noted that commercial underwriters maintain that rates for art museums have not increased substantially over the last ten years. That may change, however, with the recent spate of natural and man-made disasters for which the industry giants, principally Lloyd's of London, where most U.S. museum insurance is placed, have had to pay record claims.

QUESTION: Is the indemnity ceiling now adequate?

ANSWER: No, we believe that the present ceilings are not adequate to serve the needs of the museum field for the next five years. The Endowment's 1990 reauthorization request to the Congress proposes amendments to the Arts and Artifacts Indemnity Act as follows:

-increase the overall ceiling from $1.2 billion to $3 billion;

-increase the per exhibition ceiling from $125 million to $300 million;

-add fourth and fifth deductible layers of $100,000 and $200,000 for exhibitions valued above $100 and $200 million, respectively.

The higher limits are justified by three factors: 1) the rise in art valuations; 2) increased demand for coverage of international exhibitions, and 3) increased costs of commercial insurance.

We believe that raising the per exhibition ceiling to $300 million is an appropriate accommodation for the effects of the art market on the Indemnity Program. An increase in the overall ceiling up to $3 billion would enable a broader range of museums planning international exhibitions to benefit from the Program. Adding deductible layers (for the first time since 1980) protects the U.S. Treasury from liability for a plethora of minor claims.

QUESTION: To what extent are NEA museum efforts directed at educational programming in museums?

ANSWER: The Museum Program has traditionally supported education efforts under several categories. In the Special Exhibitions category, grant funds may be used to pay for educational activities related to a special exhibition. This can include symposiums, public lectures, guided tours, informational brochures, and programming for school groups and for adults. At least 75% of our grantees in this category use Endowment funds to support some form of educational activity. Under Utilization of Museum Resources funds may be used in the Presentation sub-category for similar educational programs that enrich the understanding of a specific reinstallation of the permanent collections or temporary or traveling

exhibitions organized from the museum's permanent collection. In addition the Program has also funded for many years under Presentation more general education and outreach projects not specifically directed toward a particular exhibit and designed to assist museums in providing more meaningful educational programs for their audiences and community including school children, adult audiences, and outreach activities and programs outside the museum targeted for underserved audiences.

Education and multi-cultural diversity in museums are among the most important issues confronting museums today and they are among the highest priorities for the Museum Program. In FY 90, in an effort to place greater emphasis on these activities and encourage a broader range of applications from the field, the Program revised its guidelines and made Education a separate sub-category under Utilization of Museum Resources. Additional funds were made available in FY 90 to support this effort. In FY 89, the Museum Program received 50 applications for education and awarded 15 grants totalling $256,000. In FY 90, the Program received 75 applications and awarded 28 grants totaling $404,000. The Program is currently revising its guidelines for FY 92 and is proposing significant changes to expand its efforts in this area, both in terms of types of projects and encouraging efforts to address the needs and interests of multicultural audiences or audiences not normally served. In addition the Program is proposing a new category for Programming with Schools providing up to $50,000 for projects initiated by museums that provide students in grades K thru 12 with multi-visit or indepth learning programs using the museums collections; and up to $25,000 for workshops and in service training for teachers to familiarize them with museum resources and the specialized skills needed in teaching an appreciation of the visual arts using original works of art.

In the Professional Development category, the Program provides post-graduate internships in museums, and in the past years several have been awarded for internships in museum education departments.

QUESTION: How does this fit in with NEH, IMS or Department of Education museum programs?

ANSWER: The Institute of Museum Services does not have a category for Educational programs although education programs, along with any other applicable museum activity, could be funded with general operating support funds. The Museum Program of The National Endowment for the Humanities provides funds for interpretive components and for educational programs and materials, including lectures, symposia, teachers' guides, and outreach programs for youths and adults that form part of implementations projects for temporary, travelling and permanent exhibitions. The Humanities Endowment emphasizes projects designed to increase public understanding of the humanities with emphasis on interpretive projects. Grants are not limited to exhibitions of art and may also include history and natural history museums, interpretations of historic sites, and living history programs. We are not familiar with any applicable programs funded by the Department of Education. The Humanities Endowment also funds seminars, symposia, and other projects on specific humanities topics for museum personnel designed to improve a museum's interpretive programs through collaboration with other museums or academic institutions.

QUESTION: Please distinguish the grants NEA makes for art Conservation training centers and master apprenticeships in conservation with the IMS conservation program and the NEH National Heritage program.

ANSWER: The Museum Program provides funds up to $75,000 for student stipends at existing university-based training centers. Traditionally these grants have been awarded to the four major degree or certificate programs in conservation of works of art: The Art Conservation Department, State University of New York, College at Buffalo; The Center for Conservation and Technical Studies, Harvard University; The Conservation Center at the Institute of Fine Arts, New York University; and Winterthur/University of Delaware Program in the Conservation of Artistic and Historic Works. Together these programs place approximately 28 conservators in the field annually. The Museum Program is also committed to establishing a training program in the conservation of ethnographical and archaeological works of art and has made up to $150,000 available to support new or to develop existing programs. The Program also supports post-graduate master apprenticeships programs at museums and regional conservation centers.

The Institute for Museum Services does not provide funds to the university-based conservation training centers. It does support a conservation training internship, but this is intended to enhance conservation expertise of staff as opposed to placing a recent graduate of a training center in a post-graduate training experience. The IMS internships are available for staff from museums of living as well as non living collections (including art) and for Natural History collections and general museums.

The Humanities Endowment, under its Preservation Program and as part of its National Heritage Preservation Program, will accept proposals to create and/or implement education and training programs for the conservation of material culture collections. This could include a formal training program for conservators to be trained in the conservation of ethnographic and archaeological works of art. It does not provide funds to the four art training centers supported by the Arts Endowment Museum Program.

QUESTION: What special projects do you anticipate in 1991. How does this compare to what you are doing with the 1990 special projects funding?

ANSWER: Special Projects applications are received throughout the year and are reviewed by the next museum program advisory panel to meet. At this time, we have received no applications or inquiries for FY 91 and therefore can not anticipate the nature of the application pool. In FY 90, we funded two applications, one to amend the Museum Design Cooperative agreement with the American Federation of Arts to support the fees for two distinguished members of the museum field to provide an authoritative manuscript for publication. The Publication will assist museums to plan for and construct museum buildings better designed to serve their mission. The second grant was to the Association of Art Museum Directors to support a two-part program at their biannual meetings in June 1990 and January 1991 focusing on new approaches to art history and multicutural and multiracial diversity and participation in museums. The Program will include more than 20 presenters who will explore recent and continuing changes in art history and challenges for museums in an age of ethnic and cultural diversity.

QUESTION: Over what period do you expect to continue the museum purchase plan?

ANSWER: We have no plans to discontinue the Museum Purchase Plan and anticipate that it will form part of the guidelines for the forseeable future. The reinstatement of the category was very favorably received by the field and although the grant award amount, given inflation, does not go nearly as far in real dollars as it did in the 1970s, it appears to have the same catalytic effect, generating new monies specifically for the acquisition of works of art by living American artists.

QUESTION: The average grant in the museum purchase plan category is $12,500 for 1991. Is this amount designed to be a catalyst or is it deemed sufficient to be of major significance by itself?

ANSWER: Museum Purchase Plan grants require that they be matched at least dollar-for-dollar but with new money raised specifically for the acquisitions mentioned in the application. The average grant amount of $12,500 represents the panels' decisions to award more grants at lower amounts than to award the full $25,000 to a smaller number of worthy projects. This decision has been made with great difficulty by the panels, but given the limited amount of funds available, the panelists have consistently taken this approach. They believe that the Arts Endowment grant will act as a catalyst to raise new money and be of significance by itself to the institution. Funds are generally so limited in museums for the purchase of contemporary works of art, that panels have considered a grant as small as $12,500 of major significance to an institution if it allows the institution to purchase even one or two major works on paper or be used as the catalyst to match the amount by considerably more than 1:1 in new money in order to acquire the work.

QUESTION What form will your initiative to support touring of exhibitions to small and rural communities take?

ANSWER: The Touring initiative will assist regional and service organizations and museums in developing touring exhibitions programs to be made available at low rental fees to small institutions, especially those serving rural audiences. Many of these exhibitions would be

moderate to low security exhibitions with rental fees of $500 to $2,000. The touring program would address the needs of rural audiences and small college and university art museums and would allow Endowment funds to benefit small institutions who do not usually apply to the Museum Program. It is hoped that this initiative would encourage museums to share their collections with audiences in their region and neighboring states. It would provide funds to the organizing institution for organizational costs, including insurance and transportation, educational activities and consultants or additional staff.

Music Program

The request for the music program is $15,900,000 of which $3,900,000 is in Treasury funds (p. 67). This is the same overall level as exists in FY 1990. Funding for each of the subcategories has remained fairly constant since 1987 at least.

QUESTION: If additional money were available for music programs, into which subcategory do you think it should be placed, or do you see a need to create a new category?

ANSWER: If additional money were available for music programs, we would utilize it as follows:

CHAMBER ENSEMBLES AND PRESENTERS. Of all music fields, chamber music has shown the most dramatic growth. Many small grants in the amount of $3,000, almost the full cost of administering the grant are made. Additional funds would enable larger grant amounts to more organizations.

ORCHESTRAS. The size of orchestra grants have either been level, reduced or only slightly increased. In FY 81, the Program funded 146 orchestras with the top 6 orchestras each receiving $315,000; in FY 89 we funded 174 orchestras, with the top 9 each receiving $286,000.

PROFESSIONAL TRAINING INSTITUTIONS. Currently, we provide scholarships for students preparing for performing and creating (composition) careers. This category has been expanded to include training orchestras and conductor training programs. Additional funds would permit a broadening of our scholarship support to include students preparing for any music career that the institution offers, e.g., Music Education, the Business of Music, Music Therapy, Music Librarianship, Musicology and Ethnomusicology, etc.

COMPOSERS. Additional funds would permit more appropriate assistance through the Composers Fellowships, Centers and Services, and Composer-In-Residence categories.

FESTIVALS. The number of quality applications is increasing yearly.

SPECIAL PROJECTS. Innovative projects that are ineligible in the Program's other categories could be accommodated.

Additionally, the Program desires to increase support for educational activities.

QUESTION: What progress is being made in preserving and archiving musical scores, manuscripts, and recordings?

In terms of Jazz (Organizations) Oral History products, the Smithsonian repository (funded by the Endowment) was transferred to the Institute of Jazz Studies at Rutgers University in the late 1970's. Support was given to the Institute of Jazz Studies for additional interviews of historically significant jazz personalities. All materials have been catalogued and are used by researchers both nationally and internationally.

QUESTION: What special projects do you anticipate in 1991? How does this compare to what you are doing with the 1990 special projects funding?

ANSWER: The Program hesitates to speculate on what Special Projects may be proposed for FY 91. Annually, extremely innovative requests are received that will enhance the field, but do not meet the eligibility criteria in other categories. The FY 90 Special Projects panel will review 37 applications for a wide variety of projects in mid June.

QUESTION: What is done in the Music Program to bring quality music to the widest possible public?

ANSWER: The Music Program administers 22 funding categories and subcategories through which quality music is brought to the widest possible public. Support provided in the

Ensembles categories is designed, among other aims, to raise performance standards and to assist outreach and education programs. Many grants made under this category to orchestras, choruses, and chamber music (including early and new)/jazz ensembles, involve touring and outreach activities. Grant projects frequently include additional rehearsal time which enables the ensembles to improve the quality of their performances. Although we have not kept statistics specifically about such activity, an estimate as to the percentage of grants to orchestras and chamber ensembles in support of outreach efforts is between 50 and 60 percent. The Presenters/Festivals categories are also designed to bring high-quality music performances to the widest possible public. Grantees include Regional Arts Organizations that organize tours throughout their region. Support provided under the Fellowships categories enables solo recitalists and jazz musicians to perform in various locations throughout the country and to participate in lecture-demonstrations and residencies. The individual performers' careers are enhanced and widespread audiences benefit. The guidelines for actually all of the Program's funding categories highlight the Endowment's interest in reaching wider and more diverse audiences.

Opera-Musical Program

The request for the opera-musical theater program is $6,700,000 of which $2,600,000 is in Treasury funds. (p.75) This is the same level as in FY 1990.

The professional companies and regional touring categories both have a relatively high ratio of grants to applications. In 1989, 82% (114 of 139) of the professional companies were successful and 82% (23 of 28) of the regional touring applicants were successful.

QUESTION: To what do you attribute this relatively high success ratio in these two categories?

ANSWER: The eligibility requirements for the Professional Companies and Regional Touring categories are stringent. Professional Companies applicants must for the three years previous to application: maintain a professional artistic and administrative staff; have an operating budget of at least $100,000; and produce at least two productions of at least two performances each

of opera-musical theater. Regional Touring organizations must also employ professional artistic and managerial staff and be able to show the capacity to tour successfully one or more fully-staged and appropriately rehearsed and accompanied productions. In a sense, the eligibility requirements provide a sort of "prescreening" process, and virtually all of those who apply are qualified. When most of the applicants are qualified, the proportion of those funded tends to be higher. Professional opera-musical theater is one of the costliest of the performing art forms. Because it is so expensive to produce, the field is immediately narrowed. If a company has the ability to raise the funds necessary to produce professional opera-musical theater, then the company must be on somewhat solid ground. Therefore, most companies that apply to the Opera-Musical Theater Program are already relatively successful in their endeavors: administratively, they must be stable to continue; artistically, they must maintain a high level in order to attract necessary funds.

QUESTION: Please explain why the professional companies category of the opera-musical theater program is the only category where the request for indefinite Treasury funds ($2,600,000) exceeds the definite funds request ($2,175,000).

ANSWER: The Professional Companies category is the only category within the Opera-Musical Theater Program where it is feasible to use Treasury funds. The larger professional companies (that generally receive the larger grants) are the only applicants that can manage the three-to-one match involved in the Treasury fund method, whereas smaller organizations and individuals would not be able to achieve such a match. To require the Treasury fund method in the other Opera-Musical Theater categories would almost certainly assure that the match would not be met, and in a sense would be counterproductive to assisting the grantee. In addition, the Metropolitan Opera (which is the largest competitively awarded program grant in the Endowment) takes up a large portion of the Treasury funds by using the Treasury fund method for $512,000 of its $860,000 FY 90 Professional Companies grant.

QUESTION: Does the opera-musical theater program share the music program's concern for preserving and archiving scores, manuscripts, and recordings? If so, what is being done to help the situation?

ANSWER: The Opera-Musical Theater Program is concerned with the preservation and archiving of opera-musical theater scores, manuscripts, and recordings. Currently the Program prepares all work products from completed New American Works grants (to both individuals and organizations) for the American Music Center, where scores, libretti, and often times video and cassette tapes, will be archived and available as a record of the completed work. Preservation has been addressed by grants to the Theater on Film and Tape Archive at New York Public Library, which has 351 works of musical theater recorded as an international resource for artists, students, and historians; and for the Catalog of the American Musical, which documents the location and completeness of all original piano-vocal scores, lyrics and libretti, and orchestra scores and parts, of seventy five book musicals of Irving Berlin, George and Ira Gershwin, Cole Porter, and Richard Rogers and Lorenz Hart. Applicants wishing to receive funding for preservation and archiving are encouraged to apply to the Services to the Art and Special Projects categories.

QUESTION: To what do you attribute the increase in professional American opera companies from 89 in 1984 to 118 in 1989?

ANSWER: Very few new American opera companies spring from the head of Zeus full-grown. The majority of "new" opera companies that have appeared in the past few years can be attributed to community companies becoming professional companies. For instance the Austin Lyric Opera, while a community organization for many years, has only recently completed its fourth season as an incorporated professional company. In addition, many opera guilds, traditionally made up of women volunteers, turned professional as the volunteers made their hobby a vocation as women entered the workplace.

QUESTION: What percentage of the professional American opera companies apply to NEA for grants?

ANSWER: Almost all professional American opera companies apply to the Opera-Musical Theater Program. There are extremely few companies that are eligible that do not apply, and this is usually attributed to missed deadlines or late applications that result in not being funded. Every professional American opera company that meets the eligibility requirements either does apply or has applied in the past.

QUESTION: What is the basis for the statement in the justification that there is "less distinction in the lines between opera, musical theater, and experimental music theater" that there was previously?

ANSWER: The lines between opera, musical theater, and experimental music theater are becoming more and more blurred as crossover artists and repertoire move from one form to another thereby making distinctions less clear. Many opera companies are now placing traditional musical theater productions into their repertoire such as New York City Opera's production of Sweeney Todd. Opera companies are also embracing the new as in the Kentucky Opera's production of Philip Glass' Fall of the House of Usher, originally produced by the American Repertory Theater. Conversely, producers such as Joe Papp of the New York Shakespeare Festival are venturing into productions such as La Boheme. In addition, artists are making the crossover as Kiri Te Kanawa sings in My Fair Lady, and Frank Galati, a stage director associated with theater organizations such as the Goodman Theater and the Steppenwolf company, will be directing The Voyage of Edgar Allan Poe for the Lyric Opera of Chicago.

Theater Program

The request for the Theater Program is $10,800,000, the same level as in FY 1990 (p.81). None of the funds are indefinite Treasury.

QUESTION: Why has the artistic advancement category declined from $1,535,000 in 1987 to $550,000 in 1991?

ANSWER: There are two subcategories under the Artistic Advancement category, Special Projects and Ongoing Ensembles. Allocations in the Special Projects category have remained fairly constant over the 1987-1991 time period. Ongoing Ensembles involves a five-year grant

cycle where the Theater Program assumes a high proportion of the project costs in the first two years of the grant. 1987 was the peak year for the initiative when, in that year, 11 theater companies were participating and all were in their first or second year of the program. Therefore, the federal share of the project costs was between 62% and 75%. By the third year of participation, the federal share becomes 50% and then begins decreasing in the fourth and fifth years. The initiative demanded a very high allocation level to keep pace with the early years of the program. Over the past 3 years, the initiative has been examined and found to be successful for the companies artistically - but too burdensome financially, hence, the Theater Program has been phasing it out. 1991 will be the last year of the five-year cycle for the last 3 theater companies participating, and is budgeted for less than $300,000 within the Artistic Advancement allocation.

QUESTION: Why have you increased support to individuals from $507,000 in 1987 to $850,000 in 1991?

ANSWER: Increased support is the result of two changes in the subcategories within Support to Individuals. The first was in 1989 when the Theater Program began to make grants to Stage Designers Fellows. This category is the first support program in the nation created specifically to address the needs of the designers of sets, costumes, and lighting for the theater and serves as a parallel activity to the Theater Program's support of early-career stage directors.

The other change involved the broadening of eligibility within what was the Fellowships for Mimes category. In 1985, the Theater Program assumed the Fellowships for Mimes category from the Dance Program. The move was the result of a poll in which the artists felt that, because of the evolution of the work in that field, it had become more appropriate for a theater panel to evaluate it. In 1987, the number of applications to the Fellowships for Mimes category was 28. In 1989, again in response to enormous growth and diversity in this field, the Theater Program "opened up" application to the category to include Solo Performance Theater Artists. With this change, the number of applications jumped from 28 in 1987 to 90 in 1990, with an additional increase expected in 1991. The allocation to this

subcategory has increased to keep pace, but, while the number of grants has increased in this time period (from 8 in 1987 to 18 in 1990), the grant amount given has only slightly increased.

QUESTION: What role has the NEA had in the growth in not-for-profit professional theater nationwide?

ANSWER: The Endowment's Theater Program has acted as a stimulus in the expansion of resident theater institutions which have grown from 25 to over 400 in 25 years. The largest growth period existed from the mid-60's to the early '80's when the Theater Program provided incentive to improve the artistry of the companies. The combination of this support and the support provided by other funders, such as the Ford Foundation, to solidify the base of institutional support created an environment in which this growth could take place. In 1967, the first year of grants to resident theater companies in the Theater Program, 14 companies received grants ranging from $6,000 to $100,000 to support their acting companies and associated artists, and 7 experimental theater companies also received grants. In 1989, out of 379 applicants, 199 grants were awarded to professional theater companies (covering the breadth of the American not-for-profit theater) ranging from $5,000 to $295,000.

QUESTION: Why are there no Treasury funds allocated to the Theater Program?

ANSWER: Until 1983, Treasury funds had regularly been part of the Theater Program's allocation. According to an Endowment study that year, most of the recipients of the Treasury funds in the Theater Program were companies with operating budgets ranging from $1 to $4 million. These companies were also prime candidates for receipt of Challenge grants and, according to the companies, although the Treasury fund mechanism worked well for them under "normal" circumstances, it became increasingly difficult for them to meet the matching requirements of both Treasury and Challenge Funds. Concurrently, the Program was considering guideline changes that would focus Endowment funds on more specific purposes (e.g., improving actors' salaries), for which the advance match required by Treasury Funds would be impossible to achieve. Consequently, the Theater Program would have difficulty in absorbing even a small amount of Treasury Funds. In 1983, Treasury funds were removed from the Theater Program's budget.

QUESTION: What efforts have been made to design Treasury grants so that they would be useful to the theater field?

ANSWER: Although there are now a number of grants made that specifically focus on artists' salaries and fees which would make the utilization of Treasury funds difficult, these grants tend to be made to theater companies with smaller operating budgets. The majority of theater companies within the larger budget levels apply their grant funds to the broader areas of production support for a season. In light of this, it is appropriate for the Theater Program to take another look at the possibility of including some Treasury Funds in its allocation. This would not require modification of funding categories, but only a budget analysis to determine the reasonable proportion of Treasury funds which would be most effective.

Visual Arts Program

The request for the Visual Arts Program is $6,100,000, the same as in 1990. (p. 87)

QUESTION: What will your focus be in the Visual Arts Special Projects category in 1991? How does this compare to the 1990 emphasis?

ANSWER: The focus of the Special Projects category in FY 91 will continue to be on projects that have a broad impact on the visual arts field but are generally ineligible under other Visual Arts categories. Such projects include initiatives to commission and tour visual artists' work to diverse regions of the country and a publication series discussing the work of multicultural artists; however, no new major initiatives will be funded due to level funding.

QUESTION: How have the issues facing visual artists changed over the last five years? What has the Endowment done to adjust to the changes?

ANSWER: The major issues facing American visual artists continue to be time to concentrate on the development of their work and opportunities to present their work to new audiences. The Endowment has responded to these needs by expanding Visual Artists Fellowships support and continuing its commitment to Visual Artists

Organizations. Beginning in FY 91, fellowships at the national level will all be awarded at $15,000 instead of the current $5,000 and $15,000 amounts (which were in effect since 1983). The $15,000 grants reflect a more realistic level of support for artists to buy time to create new work. The regional fellowships program has been expanded to all six regions of the country, providing artists with $5,000 fellowships, as well as touring exhibitions and museum purchase awards for their work. The combined national and regional programs provide access to support a large community of artists and assists the development of a wide range of aesthetic approaches to contemporary art.

In addition to fellowships, a joint initiative between the Endowment, the National Association of Artists' Organizations, and the Pew Charitable Funds is providing increased opportunities for artists to create new work and for audiences to see it. The project supports commissions for artists to create and tour work to different regions of the country thereby introducing new audiences to contemporary art.

QUESTION: How has the Program adjusted to the fact that artists now tend to be more scattered geographically instead of being centered in two or three large metropolitan areas?

ANSWER: Although Chicago, Los Angeles, and New York still have the largest artist populations, census surveys indicate an increasing number of artists are living outside these cultural centers. The Program has responded by expanding the regional fellowship support system for artists across the country and by supporting a network to tour artists' new work to different regions of the country. While continuing our commitment to the highly competitive, nationally recognized fellowship program administered in Washington, the Program has developed a regionally-based fellowship system in concert with the six regional arts organizations. Artists in all fifty states are now provided with fellowship opportunities closer to where they live and work. The regional fellowships program continues to expand and is expected to be fully operational (offering support in three genres each year) by FY 1993.

Artists living in most urban areas of the country have formed organizations to enable them to present their work to the public. These artist-run groups complement opportunities provided artists by commercial galleries and contemporary art museums. The commercial centers for contemporary art activities are still located in metropolitan areas; many artists do not have access to these markets. Therefore, the role of artists organizations becomes even more important.

The Art in Public Places category serves a diverse range of communities throughout the country. For example, a grant last year supported a mural project at the St. Anthony Mission on the Zuni Pueblo in New Mexico. For the past 18 years Native American artist Alex Seowtewa has been creating a series of frescoes depicting Zuni religious rituals. With matching funds raised by the community, the grant will enable Mr. Seowtewa to complete the project.

Visual Artists Forums grants primarily fund art publications and symposia/lecture series, many presented at the country's state colleges and universities. In 1989, grants went to art departments in one-half of the states. Lecture series at such diverse institutions as Alfred University in upstate New York, the University of Colorado, New Mexico State University and the University of New Mexico, the Portland (maine) School of Art, Washington State University, and Weber State College in Utah, were made possible by small (average $7,000) Arts Endowment grants.

QUESTION: Please explain why in 1991 you will award all national fellowships at the $15,000 level.

ANSWER: Beginning with the FY 91/92 cycle, national fellowship amounts will all be $15,000, replacing a two-tiered system of $5,000 and $15,000 fellowships in effect since the FY 1983/84 cycle. The change was recommended by the Visual Arts Overview panel and the National Council on the Arts last fall after several years of discussion by Visual Artists Fellowships panelists. Reasons for the change are two-fold: (1) The $15,000 amount reflects a more realistic level of support to enable artists to buy time to concentrate more fully on their work during the year-long grant period. (2) With the expanding regional fellowships system, panelists felt the $5,000 fellowship

amount could be accommodated at the regional level. The national/regional program of $15,000 and $5,000 grants is seen as a comprehensive fellowship system for artists living in all parts of the country.

QUESTION: Why are you putting relatively less emphasis on special projects? (8 grants totalling $200,000 in 1989 compared to 4 grants totalling $100,000 in 1991.)

ANSWER: The Special Projects category is the last funding priority of the Visual Arts Program, after (1) Visual Artists Fellowships, (2) Visual Artists Organizations, and (3) Visual Artists Forums and Art in Public Places. For FY 91, funding emphasis will be on increasing national fellowships amounts to $15,000 and expanding the regional fellowships program.

Advancement Program

The request for the Advancement Program is $3,650,000, a $350,000 increase over the 1990 level of $3,300,000. The $350,000 increase is in Treasury funds.

QUESTION: In the FY 1989 hearing (1989 part 11, p. 1087) you indicated that "Treasury funds are cumbersome to administer." Why then are you proposing the use of Treasury funds for the Advancement program?

ANSWER: The Advancement Program provides fifteen months of intensive technical assistance in such areas as board and staff development, marketing, fundraising, program development, etc., as well as the production of a multi-year plan. This experience prior to the awarding of grant funds, improves the grantees' ability to comply with the 3:1 match requirement of Treasury funds and enhances the impact of the grant.

The Advancement grant is intended to be a multi-year grant, carrying with it an up to three-year grant period. During this period, it is intended that grantees will begin to implement their multi-year plans and at the same time, secure new sources of funding in order to meet the required match. For many Advancement grantees, this period is their first-ever multi-year fundraising effort which brings them to a more

sophisticated level of fundraising and marketing. The goals and objectives outlined in the multi-year plan would not be attainable without the multi-year funding (which is allowed with the use of Treasury funds).

Given the impact of Treasury funds for these grantee organizations, the additional time and effort required in their administration, are far outweighed by the positive results of their use.

QUESTION: Why is the NEA, through the advancement program, providing help to historic preservation organizations? (p. 94)

ANSWER: The Advancement program provides assistance to organizations in the disciplines of Arts in Education, Dance, Design Arts, Expansion Arts, Folk Arts, Inter-Arts, Literature, Museums, Music, Opera-Musical Theater, Theater and Visual Arts. The Design Arts program promotes excellence in architecture, landscape architecture, urban design and planning, historic preservation, interior design, industrial and product design, and graphic design. Organizations representing these areas of interest which meet the Advancement program requirements are eligible to apply to the Advancement program for assistance; and receive the same level of consideration as those applicant organizations representing the other eligible Endowment disciplines.

QUESTION: Why is it acceptable for the Advancement Grant Program to use funds to help in purchase or renovation of a building but not for construction?

ANSWER: As a result of the Reauthorization legislation in 1985, the definition of the word "project" in Section 3 (d)(2) was revised to limit the agency's authority to support construction of facilities to the Challenge Grant Program. Although the Advancement Program is administered by the same office as the Challenge Program, it is a separate program.

QUESTION: What is the matching requirement for the technical assistance phase of the Advancement program?

ANSWER: There is no matching requirement for the technical assistance phase of Advancement. Participation in the technical assistance phase does not involve the receipt of any Endowment grant funds by the organizations. It is a period during which consulting services are provided to the participating organization. The only money received by a participating organization during this period is in the form of reimbursements for up to $6,000 in documented expenses incurred by the organization which are directly related to their participation in the technical assistance portion of the program. These expenses may be items such as the cost of specialized consulting services; additional or temporary staff; new or upgraded office equipment or software; computer or management training, etc. The funds are disbursed to the organizations through a contractor and not directly from the Endowment.

Challenge Program

The Challenge Program offers major one-time grants for activities which look beyond an organization's current needs and programming towards long-term growth and artistic achievement. The request for the Challenge Program is $300,000 from definite funds and $15,000,000 from Treasury funds. This is $150,000 less than 1990.

QUESTION: Please explain why you make a distinction between the definite funds and the Treasury funds in the Challenge program.

ANSWER: The Challenge Program awards awards major one-time grants for activities which look beyond an organization's current needs and programming -- towards long-term growth and artistic achievement. Grants are awarded to projects of the highest quality which an move the nation forward in achieving excellence in the arts, improved access to the arts, or deeper and broader appreciation of the arts.

In addition, the Challenge Program issues one small cooperative agreement. This cooperative agreement is awarded to an independent contractor who completes a feasibility assessment of each applicant organization. This assessment report addresses each applicant's ability to complete the project successfully, meet the match, and where appropriate, indicate whether the project can be sustained in the future without Federal funds. This cooperative agreement is funded by definite funds and gives rise to the distinction questioned above.

QUESTION: Please explain the wide variations from year to year in the number of applications for the Challenge grants.

ANSWER: In FY 89, the Challenge program received applications for the last round of Challenge II and the first round of Challenge III. This was a "phasing-in" of the new and "phasing-out" of the old. In FY 89, 160 applications were received for the last round of Challenge II and 126 applications were received for the first round of Challenge III. For FY 90, 89 applications were received for Challenge III and in FY 91, the application load now under review is 90. The initial estimate of 131 applications this fiscal year prepared prior to the actual application deadline, was based on receipt of more than 200 intent to apply cards from prospective Challenge III applicants.

Arts in Education Program

QUESTION: What is the NEA role in arts education compared to that of the Department of Education?

ANSWER: In recent years, the Arts Endowment has played a catalytic role in arts education at a national level. This has been accomplished through incentives provided to our state arts agency partners to develop collaborative relations with their state education departments and to help create both a climate and structure for improvements in arts education. The Arts in Schools Basic Education Grants (AISBEG) category, in which 33 states have participated since FY 87, is the Endowments primary effort in this area.

Another strategy continues to be the funding of projects that respond to identified needs in arts education at the local level. Under the Special Projects category, the Endowment is supporting efforts of organizations in both the arts and education sectors to make the arts a part of basic education. Projects are selected in part because they may be replicable or adaptable to other communities. In the last year we have sought to foster that replication by publishing and widely disseminating a handbook of the Special Projects outcomes, products, and technical assistance providers.

In our Toward Civilization report to the President and Congress in 1988, we identified not only problems that exist in delivering arts as part of basic education, but a number of recommendations for our action and that of

the arts, education, and private sectors. The wide dissemination of Toward Civilization, coupled with initiatives we have taken to act on its recommendations, has put the Arts Endowment in a proactive, leadership position in the arts education area.

Because the entire budget of the Department of Education is devoted to education activities, it is difficult to draw precise conclusions by contrasting Department of Education funds spent on education-related activities with Endowment funds spent for arts education.

QUESTION: How extensive is the Department of Education's role in arts education?

ANSWER: The Department of Education has directed a considerable protion of its resources to the support of education at the elementary land secondary levels, the lsame K-12 years that are the focus of the Arts Endowment's activities in arts education, and that the Department has provided high levels of support to improve teaching, increase literacy, and improve education in specific areas such as science and education. It also has provided significant support for the collection of data on the condition of education in the United States. These areas-the improvement of kindergarten through twelfth grade education, the strengthening of teaching, the enhancement of curricula in special subjects, and the support of research-- ar as important in arts education as they are in education as a whole.

Also, the Department of Education recognizes the importance of arts education through a discretionary program within the Chapter 2 Block Grant for arts in education.

In addition, the Department of Education has undertaken efforts which specifically support arts in education. Annually, funds are provided to the Education Department of the John F. Kennedy Center for the Performing Arts and to its educational affiliate, Very Special Arts. Additionally, the Office of Educational Research and Improvement (OERI) jointly sponsored with the Arts Endowment an arts education research center from FY 87 to FY 89. More recently, a researcher has been added to OERI to gather information about arts programs that integrate academic learning with arts programs for at-risk youth.

QUESTION: Do you see the NEA support for arts education expanding beyond the effort envisioned in the budget request for 1991?

ANSWER: Yes, through new partnerships which focus on arts education. We have had meetings with the Rockefeller Foundation, and with the Pew Memorial Trust, to discuss arts education initiatives. Also, we also plan to continue discussions to involve the Department of Education.

QUESTION: How do you envision the program for cultural institutions within the Arts in Education special projects category will work?

ANSWER: Under the Arts Organizations Education Initiative, $1 million will be allocated directly to the Endowment's Arts in Education Program. A competitive grant process will be conducted by the NEA disciplinge programs -- such as Dance, Music, Museums, etc. -- and selected applicants awarded grants through AIE. It is not the intention to distribute the funds equally between the disciplines, but rather to allocate them in support of ten to twenty best model projects from the disciplines.

QUESTION: How do you expect the State agencies will use their increase in funds through the arts in education program?

The states currently use their State Arts in Education Grant funds for a variety of arts education activities, including: artist residencies, teacher training institutes, opportunities for rural educators to attend arts events, resource centers, etc. In recent years, the state arts agencies nave requested in excess of $5 million. Additionally the proposed increase in SAEG funds will still be below both the expected combined support request in FY 91 and the FY 87 SAEG level of $4.1 million.

QUESTION: Will any of the additional money be used to increase support for artist residencies in schools?

ANSWER: It is possible that some of the additional funds will be used in this way, such as adding schools, or increasing artists' compensation. However, with the increased costs of these programs, the additional funds may just help keep pace with inflation.

QUESTION: What will the eight arts education teacher fellowships allow the winners to do?

ANSWER: Actually, we plan supporting up to 25 teacher fellowships in the initial year of this new project. The stipend provided will allow excellent teachers of the arts to pursue up to six weeks of serious, independent study on a topic of their choice. The stipend will enable them to increase their knowledge and/or skills in their arts discipline without concern over a loss of summer income. Aside from the personal professional growth possible, the fellowships will provide recognition to the efforts of arts teachers.

QUESTION: On what basis will you select the winners?

ANSWER: Fellowship recipients will be selected by a peer panel review process. The specific criteria for selection of the teacher fellows is presently under development. The applicants would likely be judged on the basis of biographical information, a summary of the proposed independent study, references, and possibly a proposed product such as curricular materials or lesson plans.

QUESTION: How long will the fellowships last?

We anticipate a period of six weeks of independent study for the teacher fellows. Due to the nature of the proposed fellowships, most fellowships will occur during the traditional summer break.

QUESTION: How much is each fellowship worth?

Fellowship stipends will be $3,000 each. In order to award up to 25 teacher fellowships per year, the outside organization which develops and coordinates this project will be required to match Arts Endowment funds with additional private support.

Locals Program

The request for the Locals Program is $2,600,000, the same level as 1990. (p. 107)

QUESTION: Why are the number of local government incentive grants increasing?

ANSWER: Although the number of grants which the Locals Program is able to award through its Local Government Incentive category has not increased significantly, the number of applications which the Program receives has been growing. This is largely due to the increasing sophistication of local arts agencies and the increased emphasis which the Program has placed on community cultural planning. There is also an increasing interest on the part of municipalities across the country in addressing the issues of cultural planning and support for the arts. As a result, the competitive quality of the applications is also improving. A larger number of communities are finding merit in undertaking the process of planning and submitting an application to the Locals Program. Also more creative matching procedures are being developed at the local level.

QUESTION: How does the Locals Program assure that many different art forms are supported through the grants awarded in the locals program?

ANSWER: The Locals Program Guidelines include specific eligibility requirements for applicants. In order to fit the Program's definition of a local arts agency, for the purpose of applying, an organization must:

- Be an arts council, commission, or other entity whose principal purpose is to provide planning, financial support, services, and development for arts organizations and artists in a community or communities; and

- Provide opportunities for funding and/or services to artists and/or arts organizations in more than one art form and from all sectors of the community, including minorities and special constituencies.

In addition, among the review criteria by which the panel judges the applications are the following:

- Potential impact upon the arts within the community being served; and

- Responsiveness to local needs.

These requirements and review criteria allow the panel to carefully scrutinize the applications, determine whether the agency does address and serve a variety of art forms, and consider this information in making their funding recommendations.

Another way that the program assures the support of a variety of art forms is through support of community cultural plans. The Program Guidelines specify that "A community cultural plan should be concerned with broad arts and cultural issues and should form a bridge between the arts and cultural world and the community in which it exists." A community cultural plan generally includes a majority of the following key elements:

- Identification of the issues that created a need for community cultural planning.
- Clear statement of the purpose of the planning process.
- Clear definition of who authorized and empowered the planning process.
- Clear documentation of the current state of the community's arts and cultural resources.
- Clear definition of the roles and responsibilities of board, staff, and other agencies involved in the planning process.
- Clear evidence of involvement of the following elements of the community in the planning process:
  - -- Arts and cultural institutions and artists.
  - -- Education, business, government, philanthropic, media, civic, tourism, and economic development interests.
  - -- Representatives of the cultural diversity of the community, including groups such as African-Americans, Latin-Americans, Asian-Americans,1 Native Americans, or other defined ethnic groups.
  - -- Representatives of special populations such as older adults, disabled individuals, and institutionalized populations.
  - -- Geographic interests of the community.
- Clear evidence of identification of and coordination with other planning efforts in the community.
- Clear explanation of the process by which the following has occurred:
  - -- Mission, structure, and governance of planning was determined.
  - -- Needs were assessed.
  - -- Regular feedback to participants was assured.
  - -- Action plans were developed.
  - -- Needs and resources including financial considerations, policies, procedures, and strategies were identified.
  - -- Tactics and timetables were developed.
  - -- Evaluation and measurement of success are to be accomplished.
- Clear outline of community implementation strategies, responsibilities, and monitoring of progress.

QUESTION: How does the Locals Program address the problem of uneven support for the arts by local government?

ANSWER: The Locals Program, through its Local Government Incentive Category, works to encourage local governments to support and increase the support for the arts. While the existence of this category does offer an incentive to local government, it alone is not enough.

The program staff members spend an extensive amount of time and, to the limit of available travel funds, work directly with, mayors, city managers, city and county commissions, and local arts agencies to furnish the type of technical assistance which provides local governments with methods of generating new arts dollars at the local level. Examples have included: setting up arts trusts out of cash or contingency reserves and then using the interest as new arts funds, utilization of local bond funds, ways of using dedicated tax funds, etc.

Also, the Locals Program has encouraged the creation of community cultural plans and cultural policies which assist both the local governments and the local arts agencies in targeting limited energies and resources into advancing the arts in a given community. The Program has found that, if the planning and implementation is inclusive of a variety of community needs, in most places there has been a significant amount of cooperation on the part of local governments.

The primary limitation which the Locals Program faces in addressing this problem is that of availability of funds for travel to provide the technical assistance necessary to working with these local governments.

QUESTION: How much emphasis in the Locals Program is placed on arts education?

ANSWER: The Locals Program is becoming increasingly involved in the area of arts education, especially since many local arts agencies are already involved in artist residency programs and many are exploring ways to work toward sequential arts education in their communities' schools. It is clear that this will continue to be a significant role for local arts agencies to play in the coming years.

In recognition of this, the Locals Program, in partnership with the Endowment's Arts in Education Program, funded three projects under a special initiative in FY 1989. This collaboration was formed to fund model projects which demonstrate how local arts agencies are playing a role in encouraging the implementation of sequential arts education in local education agencies. The Locals Program and Arts in Education Program are continuing to explore the possibility of funding additional projects in this area.

In addition, the scope of activities which can be funded under the Local Government Incentive category includes arts education, and we are finding that this issue is being addressed in local arts agency's Local Government Incentive category applications.

Administration

The request for Administration is $21,200,000, an increase of $1,350,000 over the 1990 amount.

QUESTION: Please quantify the increase in the number of panels, panelists and panelist days.

ANSWER: Our refinements to the panel process began in FY 1990 when we increased the size of certain panels, extended the duration of others and added pre-screening panels. For FY 1991 we project a net increase of 61 panelists and 115 panelist days over the FY 1990 level. Additionally, we will continue the process initiated during FY 1990, of bringing panel chairman to meetings of the National Council on the Arts to participate in the grants review process.

QUESTION: What would it cost above the 1991 request to fund fully the cost of the pay raise proposed in January 1, 1991?

ANSWER: Our FY 1991 Administrative Budget request included $192,670 ($168,102 in salary and $24,568 in benefits) for half the cost of the 3.5 percent pay raise proposed for January 1, 1991. The full cost of the pay raise is estimated at $385,340, an increase of $192,670.

Policy, Planning and Research

QUESTION: Why is there no competition in the International program administered by the Policy, Planning and Research Office?

ANSWER: The apparent absence of competition in the International program is actually the result of our participation in two highly competitive programs, both of which are administered outside of the International office. The U.S./Japan exchange fellowships, which we support through a single $75,000 transfer to the Japan/U.S. Friendship Commission, actually involve a number of individual fellowship applications that are channeled through 11 participating Endowment discipline programs, and thus are not reflected in our year-end totals. Similarly, our support of the Fund for U.S. Artists at International Festivals and Exhibitions is channeled through a service organization, Arts International, which convenes a panel to review applications to the fund. (In FY 89, 150 applicants requested $2,657,229 in support; 94 grants, totalling $545,300, were made.) International's year-end totals reflect only those panel-recommended applicants supported by the Endowment's $200,000 share of the $1 million fund, thus obscuring the keen competition for support from the Festival Fund itself.

QUESTION: What is the basis for the increase in grants in 1991 from 28 to 40?

ANSWER: Applications to the Festival Fund have increased yearly as word about the availability of funds has spread throughout the field. With the addition of the Pew Charitable Trust as the fourth partner last year, and with the cooperative agreement with Arts International adding immeasurably to the public relations process, we expect applications to continue to increase. The FY 90 total already has surpassed that of FY 89, and there is still one more deadline remaining. Given this trend, the projected increase in funded projects from 28 to 40 seems reasonable.

QUESTION: What opportunities do you forsee for cultural exchanges with the countries which have newly embraced democracy?

ANSWER: We have already begun to see increased interest in cultural exchange with Eastern Europe, including some applications to the Fund for U.S. Artists at International Festivals and Exhibitions. Judging from the telephone inquiries we have received, business will continue to be brisk in this area.

QUESTION: What role do you forsee for NEA in the cultural exchanges?

ANSWER: In addition to responding to projects initiated in the field, including those projects brought to our panels for their advice by the USIA, the Endowment is also looking into the possibility of initiating some projects with Eastern Europe on its own. Although such projects are still very much in the planning stages, possibilities include a symposium of museum administrators to discuss exchanges in the visual arts, as well as a plan to "airlift" cultural materials (sheet music, recordings, publications, etc.) to selected Eastern European countries.

QUESTION: What is the ratio of research between that which is carried out by in-house staff as opposed to that which is contracted for?

ANSWER: Between 80 and 90 percent of the Research Division's research projects are carried out through contracts, cooperative agreements or interagency agreements. The Research Division staff identifies agency information needs in cooperation with the programs, the Chairman, and the National Council on the Arts, designs projects to meet those needs, prepares procurement documents for outside projects, monitors the work until completion, and coordinates the publication and dissemination of the final results. The Research Division funds projects that assist in providing information on the trends and conditions in the arts and/or address specific policy concerns raised by the Endowment's programs, Chairman, or National Council on the Arts. The information is collected by the Division from many sources including other federal statistical programs and by means of contracts and cooperative agreements. The data is then analyzed, in some cases by the contractor and in some cases by the Division staff, and made available through a variety of report formats. The principal projects funded by the Research Division in 1989 included the following:

Arts Producers International (Co-operative agreement) $124,473

To conduct a study of the working conditions of dance choreographers in four major cities (San Francisco, Chicago, Washington, and New York). Information will be obtained from choreographers in each city through interviews, group meetings, and questionnaires.

NSI Research Group (Contract)
$106,750

For a nationwide survey to provide information on the characteristics of minority arts organizations (Hispanic, Afro-American, Asian-American, and Native American) such as age, sources of income, size of staff, administrative and artistic expenses, composition and size of audiences, and needs and goals.

Bureau of the Census (Inter-agency agreement)
$32,100

For data tabulations from the 1987 Census of Service Industries to provide financial information on arts organizations on both a national and state level. This information is used in the Endowment's biennial state of the arts reports.

Seven Locks Press (Contract)
$27,477

For the publication of five Research Division reports based upon analysis of data from the 1982 and 1985 "Survey of Public Participation in the Arts."

Westat, Inc. (Contract)
$24,513

For an update to the "Sourcebook of Arts Statistics," which was developed in 1987 for the Endowment's first state of the arts report, entitled "The Arts in America."

Arts Market, Inc. (Contract)
$13,067

To conduct a pilot study to examine the extent to which data gathered from Advancement grant applications can document the impact of various approaches to governance of organizations in specific disciplines.

QUESTION: How much time do the arts administration fellows spend with the Endowment?

ANSWER: The arts administration fellows spend thirteen weeks with the Endowment, at 40 hours per week. Two thirds of their time is spent in a specific office or program to which they are assigned, and one third of their time is spent in seminars with Endowment staff and guest speakers from the field, on field trips to cultural organizations and arts service associations in the Washington area, and program panel meetings. Fellows also attend the quarterly National Council on the Arts meeting as part of their experience at the agency.

ATTACHMENT # 1

NATIONAL ENDOWMENT FOR THE ARTS
GRANTS MANAGEMENT MANUAL
SUBGRANTING CHAPTER
(IMPLEMENTING THE CONGRESSIONAL DIRECTIVE)

I. PURPOSE. The purpose of this chapter is to document Endowment policies and procedures and to assign responsibilities for reviewing and processing subgrant recommendations and related information (hereafter referred to as subgrant recommendations). These policies and procedures only apply to Endowment supported projects that are subject to the Congressional directive on subgranting, as described below.

II. BACKGROUND. The House of Representatives, when considering the Endowment's Fiscal Year (FY) 1990 appropriations, raised questions about one type of award made by the Endowment; those involving subgrants. The House Committee on Appropriations indicated in the report accompanying the Endowment's FY 1990 appropriation's bill that "the chairmen and councils of NEA and NEH" should be "as thoroughly informed and responsible for the subgrants as they are for direct grants." As a result, "NEA and NEH are directed to amend their procedures and guidelines accordingly." The Senate Appropriations Committee concurred with these requirements when it considered the Endowment's FY 1990 appropriation.

III. POLICY. It is the policy of the Endowment that grants, subject to the Congressional directive on subgranting, will be processed consistent with the general policy guidance and various procedures outlined in Sections VIII and IX of this chapter.

IV. IMPLEMENTATION. It is the responsibility of the agency's Grants Officer, Program Directors and Deputy Chairpersons to implement the provisions of this chapter.

V. APPLICABILITY. The requirements of this chapter are applicable to all agency Grants Office and program staff. Responsibilities of agency staff are discussed in Section VII of this chapter.

VI. DEFINITIONS

A. Grant. For purposes of this document, a grant includes a cooperative agreement.

B. Grants Office. For purposes of this document, the requirements that apply to the Grants Office also apply to the Contracts Office, as appropriate.

A subgrant exists when the Endowment awards a grant for the purpose of regranting money to individuals/organizations that conduct the subgrant activity independently of the direct grant recipient and that use this money to benefit the subgrantee's program objectives. Subgrant recipients are neither directly employed by nor affiliated with the direct grant recipient.

VII. RESPONSIBILITIES

A. Program Directors. Program Directors will apply the definition on subgranting to applications submitted in their program and make an initial determination as to whether or not subgranting is involved. Program Directors will also ensure that their staff processes applications involved in subgranting and subgrant recommendations consistent with the general policy guidance and procedures discussed in Sections VIII and IX of this chapter.

B. Grants Officer. The Grants Officer will ensure that Grants Office staff processes applications involved in subgranting and subgrant recommendations consistent with the general policy guidance and procedures discussed in Sections VIII and IX of this chapter.

C. Appropriate Deputy Chairperson (hereafter referred to as Deputy Chairperson). Final determinations as to whether an application involves subgranting rests with the Deputy Chairperson. Responsibility for determining whether subgrant application materials should be required also rests with the Deputy Chairperson. The Deputy Chairperson will also review applications involved in subgranting and subgrant recommendations consistent with the general policy guidance and procedures discussed in Sections VIII and IX of this chapter.

D. Senior Deputy Chairperson. The Senior Deputy Chairperson will review applications involved in subgranting and subgrant recommendations consistent with the general policy guidance and procedures discussed in Sections VIII and IX of this chapter. The Senior Deputy Chairperson will also review scope amendments that involve changes to previously approved subgrant recommendations.

E. Chairperson. Final determinations as to whether or not applications involved in subgranting and subgrant recommendations are approved rest with the Chairperson.

C. Effective Date. Any grant which involves the obligation of funds appropriated in FY 1990 will be subject to the Congressional directive.

D. Grant Period. The Congressional directive will only be applied to activities undertaken during the grant period of an Endowment supported project.

E. Nonfederal funds. All of the funds (federal and nonfederal) included in the budget of an Endowment supported grant that is involved with subgranting will be subject to the Congressional directive.

F. Grantee Request Includes Support for a Number of Activities Including Subgranting. Any time the Endowment supports a project which includes clearly identifiable subgranting activity, the subgranting portion of the grant will be subject to the Congressional directive.

G. Award Grants Prior to Receipt of Subgrant Recommendations. The Endowment will award a grant to an applicant involved in subgranting prior to receipt, review and approval of the subgrant recommendations. However, special terms and conditions, specific to subgranting, will be included in the grant award package.

H. Payment Restrictions

1. Subgrant Recipients. Funding for subgrantees will not be made available until the subgrant recommendations are reviewed by the NCA and approved by the Chairperson. Grantees may neither announce nor provide financial support to any subgrantee with any of the project funds (federal or nonfederal) included in the subgranting project supported by the Endowment until the Chairperson has approved the subgrants.

2. Administrative Costs. Prior to submitting subgrant recommendations, grantees will be allowed to request funds to support the administrative costs necessary to make subgrant recommendations. This amount, however, may not exceed 35% of the Endowment's award.

I. Timetable for Submitting Subgrant Recommendations. Subgrant recommendations must be submitted to the Endowment no later than 60 days prior to a grantee's grant period end date. Failure to provide this information by the deadline will result in the Endowment withdrawing any funds remaining on the affected grant. If additional time is necessary to complete the project or submit required information, a time extension may be requested as long as it is received no later than 60 days prior to the grant period end date.

N. Contents of Official Grant Files. The contents of the Endowment's official grant files, maintained in the Grants Office, will include the application and the specific subgrant recommendation information presented to the NCA and subsequently approved by the Chairperson.

IX. ACTIONS REQUIRED

A. Program staff

1. Review Applications/Request Additional Information. Program staff will review applications to initially determine if they involve subgranting and how such will be presented to panels. When necessary, program staff will contact applicants who seek support for subgranting and request additional application materials.

2. Prepare for Review by Others. Program staff will use Council book pages to identify for the Deputy Chairperson, Senior Deputy Chairperson and the NCA, those applications that involve subgranting (see Attachment B for sample format). Program staff will identify any application whenever a question arises as to whether or not subgranting is involved. Programs will also advise on whether or not subgrant applications materials should be required.

[NOTE: In some instances, the applicant may be able to provide the Endowment with subgrant recommendations at the time of application. In these situations, programs will prepare both the application and subgrant recommendations for review by panels, the Deputy Chairperson, the Senior Deputy Chairperson and the NCA.]

3. Grant Award Packages. Following NCA recommendation and Chairperson's decision, programs will work with the Grants Office to ensure that information is contained in the grant award package which identifies the special requirements for those involved in subgranting.

4. Timing. Programs will work with relevant grantees to determine the earliest possible date for submitting subgrant recommendations and related information. Whenever timing difficulties exist, programs will advise on whether the Endowment should make a separate mailing to the NCA.

Scope amendment requests that involve changes to previously approved subgrant recommendations will also be reviewed by the Senior Deputy Chairperson.

E. Chairperson. The Chairperson will make a final determination on the grants that involve subgranting and the subgranting recommendations following review by and advice from the NCA. The Chairperson will notify the Grants Office of such in the post-NCA meeting memorandum to the Budget and Grants Offices that addresses NCA actions and the Chairperson's final determinations.

F. Director, Council and Panel Operations (Director, C&P). Using Council book pages, the Director, C&P will ensure that applications involving subgranting and subgrant recommendations are appropriately presented to the Senior Deputy Chairperson and the NCA (see Attachment B for sample format). The Director, C&P, following each Council meeting, will prepare for the Chairperson the memorandum notifying the Grants and Budget Offices of the Chairperson's final determinations. The Director, C&P will also oversee efforts to prepare a separate mailing to the NCA, as necessary.

G. NCA. Generally, the NCA will review applications that involve subgranting and specific subgrant recommendations along with other applications routinely presented to them. When timing difficulties arise, however, the NCA may receive a separate mailing for the purpose of reviewing subgrant recommendations.

H. Grants Office

1. Review Recommended Applications. The Grants Office, while conducting the routine review of application packages, will also monitor decisions about whether or not a subgranting situation exists. Any questions will be discussed with the program involved and the Deputy Chairperson, as necessary.

2. Grant Award Packages. The Grants Office will ensure that special terms and conditions, applicable to those involved in subgranting, are developed and included in grant award packages.

3. Payment Requests. The Grants Office will review any pre-award administrative payment requests, compare such with the grantee's previously provided project budget, and process according to previously described guidelines.

ATTACHMENT A

FORMAT FOR GRANTEES TO PRESENT SUBGRANT RECOMMENDATIONS &
RELATED INFORMATION TO THE NATIONAL ENDOWMENT FOR THE ARTS

Grantees must use the following format when presenting specific subgrant recommendations and related information to the National Endowment for the Arts.

1. Grantee Name/Grant Number/Award Amount.

2. A description of the direct grant project/activity.

3. A description (limit to one paragraph) of the actual selection process (including dates of significant steps in the selection process) with any noteworthy issues raised highlighted.

4. A listing and/or description of the review criteria against which subgrant applications were evaluated.

5. The names and primary professional affiliations of panelists, jurors, others involved in making the subgrant recommendations, for example:

| | |
|---|---|
| John Smith | Artistic Director<br>A.B.C. Dance Company<br>Pittsburgh, Pennsylvania |
| Jane Brown | Executive Director<br>X.Y.Z. Theater<br>Los Angeles, California |
| Hank Gray | Musician/Composer<br>Tampa, Florida |

ATTACHMENT B

PROCESS & SAMPLE FORMATS FOR PRESENTING APPLICATION MATERIALS
& SPECIFIC SUBGRANT RECOMMENDATIONS TO THE
CHAIRPERSON AND THE NATIONAL COUNCIL ON THE ARTS

I. OVERVIEW

The Council Book will serve as the vehicle for identifying for the Deputy Chairperson, Chairperson and the National Council on the Arts (NCA):

A. applications recommended for funding that involve subgranting; and

B. specific subgrant recommendations and related information.

Council book material will be prepared in the same manner as it currently is, with the following exceptions for categories that have grant recommendations that involve subgranting:

- o at the conclusion of the introductory writeup, it will be noted when grants involve subgranting and that specific subgrant recommendations and related information will subsequently be presented to the NCA;

- o in the event that NCA review of specific subgrant recommendations and related information is sought, the introductory writeup will contain language noting that this material appears in the subgranting section of the Program's tab;

- o recommended applications involved with subgranting will be identified with a double asterisk(**) following the applicant's name; and

- o a separate section on subgranting will be added to each Program's tab in the Council book when specific subgrant recommendations and related information are presented to the NCA.

II. COUNCIL BOOK FUNDING CATEGORY INFORMATION

The following samples illustrate formats for the introductory writeup. Please note, however, that the specific language under the "Subgrant Information" portion will change depending on the timing relationship between NCA review of the recommended application and NCA review of specific subgrant recommendations.

III. SUBGRANT SECTION

The subgrant section of the Program tab may contain specific subgrant recommendations and related information for grants simultaneously being brought to the NCA and/or for grants previously reviewed by the NCA. When presenting this information to the NCA, subgrant recommendations concerning applications currently before the NCA will be provided first as follows:

SAMPLE FORMAT 1: SUBGRANTING ACTIVITY - NEW APPLICATION WITH SPECIFIC SUBGRANT RECOMMENDATIONS

FEBRUARY 1990 _____ PROGRAM - #

SUBGRANTING ACTIVITY

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The purpose of this section of the Program tab is to provide specific subgrant information concerning currently recommended applications. The applications listed below can also be found in the preceding pages of this tab.

| FUNDING CATEGORY | FY SUPPORT | CURRENT COUNCIL BOOK PAGE NUMBER |
|---|---|---|
| Category Title | 1990 | # |

1. Application Name/Application Number/Amount Recommended.

2. A description of the direct grant project/activity.

3. A description (limit to one paragraph) of the actual selection process (including dates of significant steps in the selection process) with any noteworthy issues raised highlighted;

4. A listing and/or description of the review criteria against which subgrant applications were evaluated;

5. The names and primary professional affiliations of panelists, jurors, others involved in making the subgrant recommendations;

6. Identification of the number of applications received and the number of subgrants recommended; and

7. A list of the specific subgrant recommendations including the subgrantee name, address (city and state only), the amount of their subgrant and a description of the project or activity being supported.

TUESDAY, MAY 15, 1990.

# TESTIMONY OF PUBLIC WITNESSES FOR THE NATIONAL ENDOWMENT FOR THE ARTS

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## PANEL I

### WITNESSES

VASSILY V. AKSYONOV, WRITER
GERHARD CASPER, PROVOST, UNIVERSITY OF CHICAGO

### OPENING REMARKS

Mr. YATES. May we all be seated an the hearing proceed. May the Chairman on behalf of the Committee express his gratitude for some of the distinguished people of our country coming forward today to testify on behalf of NEA.

We hope and we expect that when this day is completed, the true story of NEA will be told in contrast to the stories that are permeating the press these days; that NEA is much more than seven or eight controversial photographs by Robert Mapplethorpe and one or two photographs by Andre Serrano.

But there are other activities that NEA engages in among the arts. It takes the action that permits symphony orchestras to flourish, folk music, chamber music, jazz, the theater, symphonies, as I indicated, and ballet, all the artistic disciplines of the country which have all enjoyed an artistic renaissance since NEA was first created in 1965. They are now threatened as a result of the actions of some who would kill NEA unless NEA was able to be completely error-free, a standard of perfection that they would require that no government agency can possibly meet.

When you consider NEA's record in conjunction with the records of other government agencies that we read about in the paper currently, the increase in price of the Stealth bomber from an estimate of $75 million per bomber to $500 million per bomber, when you read about what has happened with the savings and loan industry and the cost to the taxpayers of hundreds of billions of dollars, when you read about the corruption that existed in the Department of Housing and Urban Development and the cost of those to the taxpayer, it seems a little exaggerated to talk about the raids by NEA upon the taxpayers when the sum total cost to the taxpayers of all the controversial exhibits doesn't exceed $100,000 or perhaps $150,000.

Compare that with what other government agencies are doing. It seems to me that the record of NEA over the years has been a remarkable one indeed. That is why I feel as strongly as I do that the

National Endowment for the Arts and the National Endowment for the Humanities, on the basis of what they have been able to do for our country and for the people of our country, ought to be continued as they have been continued in the past. And I hope that our testimony today will confirm that thesis.

Our first witness, and we welcome him, is Mr. Vassily Aksyonov. We have your statement, Mr. Aksyonov. Unfortunately, I haven't had a chance to read it, but I know you don't have to read it. Just tell me what you want me to know. You are from the Soviet Union originally?

Mr. AKSYONOV. Yes, I am.

Mr. YATES. And you are a very distinguished writer. I was reading a book the other day on cultural life in Russia. It said that the Russian art prior to Perestroika was concerned about restraints and about three Russian words—they were opposed to shock, strangeness, and sex in connection with their art.

I don't know whether that has been your experience or not. That is what we want to hear this morning.

Mr. AKSYONOV. So that party-mindedness, populism, and Socialist Realism, are equivalent to sex.

Mr. YATES. Proceed, Mr. Aksyonov.

Mr. AKSYONOV. Should I read my statement?

Mr. YATES. If you wish, whichever way you feel your presentation will be most effective.

## INNER CENSORSHIP

Mr. AKSYONOV. One of the most damaging effects the totalitarian control can inflict upon a creative artist, a writer, in particular, was known in my native literature as inner censorship.

In the culture where Big Brother watches everyone and everything the artist inevitably gets accustomed to play within the Procrustean rules of game. He knows all tables of taboos and all ideological totem poles, all subjects which cannot be mentioned and all accents which must be stressed.

With those perfectly experienced and docile authors of the Socialist Realism, the official government censorship could have been idle; their infallible inner censor used to tell them what to do and what not to do. The required features of party-mindedness, populism and adherence to the principles of the Socialist Realism in fact were none other than the euphemisms for the inner censorship.

Whatever valuable that had ever been created in the Soviet literature during the interminable period of ideological dictatorship was created by those less docile writers in the course of their exhausting struggle with the inner censorship.

I know that from my own long experience as a Soviet writer. Those few who flatly rejected the Socialist Realism and got rid of inner censors were immediately figured as the enemies of the party, the state, the entire Soviet people and motherland.

Numerous others, less determined ones, paid lip service to the Socialist Realism's requirements while trying to find any loophole for their creative purposes. They used a well-developed technique of Aesopean language and underlying meanings in order to dupe

the relentless though stupid ruling ideology. Then again the most vicious dragon they faced in their struggle was the inner censor rather than the Soviet official dome.

The inner censor always kept saying to the writer: This is your limit. You do not go any farther. Don't be quixotic, otherwise your book won't be ever published. Stop your writing hand. Think of the consequences, okay, good boy, and now please, cross out the sentence you just wrote, will you?

Many talented people who refused to curb themselves to a position of a shrewd slave suffered from that nasty phenomenon. Needless to say how many creative ideas failed to be harmoniously developed, or on what extent the artistic imagination had been suppressed due to the inner censorship.

It took me some time to realize that the inner censorship also exists in the American literature, even though there is no such thing as the ideological totalitarianism in this country.

The American inner censorship looks subtler, less imposing than that in the U.S.S.R. since it was created not by Big Brother, but rather by our generous Big Sister, Mrs. Market.

The market usually gives you more options, or the illusion of options, or the options of illusions. However, for whatever reason, the writer can easily find himself in the Procrustean frames again.

Today it is not a secret to anyone that the book, that pure symbol of individualism, has turned into a commodity in the marketplace. The market offers varieties of literature which are supposed to satisfy the varieties of the public taste and they do. On the surface everything looks logic and harmonious if one doesn't take into account that the public taste had been meticulously developed by the market itself rather than by literature.

Perfectly trained by the aggressive marketing, a book-buyer makes his perfectly guided choice amidst the perfectly grouped book production. Thrillers, romances, serious psychological novels, biographies, books for summer reading, books for the airports, books for ski resorts, et cetera. There is hardly enough room in these classifications for the books of an author's self-expression, for the avant garde and experimentation. Publishers pay less attention to the artistry, to the texture of metaphor, to the essence of prose concentrating mostly on the story line.

Under these circumstances a professional writer all of a sudden discovers his or her inner censor which tells him: do not be too innovative. Do what they expect from you, not what comes up unexpectedly for yourself. Make a story. Artistry is not your prime concern. Never leave your established pattern but try to establish one once and for all. Otherwise you won't be welcome either by publishers, or by book buyers.

Thus, a professional writer subdued to the inner censorship and commercial conformism can find himself in a peculiar state of a subtle venality. Big royalties are not always creating a sense of accomplishment. Recently in a book store I saw a new book by a serious writer. Its cover looked like a poster for the Oil of Olay. I couldn't help suspecting a scintilla of Oil of Olay inside.

Paradoxically, in the country like USA, the government can help to create at least a slight alternative to the commercial conformism

and inner censorship, especially if we have in mind the younger writers.

Facing the increasing mediocrity and conventionality of the literature controlled by the book market, the artistic circles of the country with the help of the Government subsidies, can and should create an independent publishing enterprise free from any kind of censorship and ruled only by one criterion, the criterion of artistry and creative taste.

Mr. YATES. Thank you very much for a very persuasive statement. I appreciate your coming and I appreciate hearing from one who has had the opportunity to be under a regime which censored his efforts. Thank you very much.

Mr. AKSYONOV. Thank you.

[The prepared statement of Mr. Aksyonov follows:]

# TESTIMONY OF VASSILY AKSYONOV

BEFORE THE

SUBCOMMITTEE ON
THE DEPARTMENT OF THE INTERIOR & RELATED AGENCIES

OF THE
APPROPRIATIONS COMMITTEE

OF THE
UNITED STATES HOUSE OF REPRESENTATIVES

May 15, 1990

One of the most damaging effects the totalitarian control can inflict upon a creative artist - a writer, in particular -, was known in my native literature as "inner censorship".
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I know that from my own long experience an a Soviet writer. Those few who flatly rejected the Socialist Realism and got rid of "inner censors" were immediately figured out as the enemies of the party, the state, the entire Soviet people and motherland.

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The inner censor always kept saying to the writer: this is your limit, you do not go any farther, don't be quixotic, otherwise your book won't be ever published, stop your writing hand, think of the consequences...okay, good boy, and now please, cross out the sentence you just wrote, will you?...

Many talented people who refused to curb themselves to a position of a "shrewd slave" suffered of that nasty phenomenon.
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Today it is not a secret to anyone that the book, that pure symbol of individualism, has turned into a commodity in the marketplace. The market offers varieties of literature which are supposed to satisfy the varieties of the public taste; and they do.
On the surface everything looks logic and harmonious if one doesn't take into account that the public taste had been meticulously developed by the market itself rather than by literature.

Perfectly trained by the aggressive marketing a book-buyer makes his perfectly guided choice amidst the perfectly grouped book production. Thrillers, romances, serious psychological novels, biographies, books for summer reading, books for the airports, books for ski-resorts, etc. There is hardly enough room in these classifications for the books of an author's self-expression, for the avant-grade and experimentation. Publishers pay less attention to the artistry, to the texture of metaphor, to the essence of prose concentrating mostly on the story line.

Under these circumstances a professional writer all of a sudden discovers his\or her inner censor which tells him: do not be too innovative, do what they expect from you, not what comes up unexpectedly for yourself, make a story, artistry is not your prime concern, never leave your established pattern, or try to establish one once and for all...Otherwise you won't be welcome either by publishers, or by book buyers.

Thus, a professional writer subdued to the inner censorship and commercial conformism can find himself in a peculiar state of a-subtle venality. Recently in a book-store I saw a new book by a serious writer. Its cover looked like a poster for the Oil of Ole. I couldn't help suspecting a scintilla of Oil of Ole inside.

Paradoxically, in the country like USA the government can help to create at least a slight alternative to the commercial conformism and inner censorship, especially if we have in mind the younger writers. Facing the increasing mediocrity and conventionality of the literature controlled by the book-market the artistic circles of the country with the help of the Government subsidies, can and should create an independent publishing enterprise free from any kind of censorship and ruled only by one criterion - the criterion of artistry and creative taste.

Mr. YATES. We now have Mr. Casper, Provost of my alma mater, the University of Chicago.

Delighted to have you, Mr. Casper.

Your statement will go into the record, and you may read it or you may talk to me as you wish, and to the other Members of the committee.

Mr. CASPER. I would like to do both, talk to you and just read the opening of my statement, if I may.

Mr. YATES. You may indeed.

### STANDARDS FOR FEDERAL FUNDING

Mr. CASPER. Mr. Chairman, at the heart of the controversy over federal funding for the arts is the question of standards: Who judges, and by what criteria, whether a project is to receive government support?

The Association of American Universities urges Congress to resist the temptation to add restrictions to the selection process for funding the arts and humanities. We easily understand the temptation to restrict: art has deep, often political repercussions.

On our campuses we experience pressures similar to those Congress experiences. These pressures are not surprising. The arts and humanities deal with controversy, with feeling, and with fundamental ideas about human existence.

If the arts are noncontroversial, they are probably also forgettable and might as well remain unfunded. Art, as the critic Walter Benjamin once put it "interferes": it makes itself felt as "the cool wind of dawn."

The fact that art often has political repercussions does not mean, however, that it should be judged by political standards. Government tends to be a miserable critic. It shies away from "truly new firsts." At its best, it chooses the mundane, at its worst, the truly ghastly.

American influence on post World War II art has been as great as it has been because government has not stultified or contained it. Walk into any modern art museum in Western Europe, and you see one reason why the United States is taken seriously.

For many decades, this country has been the place where the action is. Walk into those same museums and look for examples of the government-sponsored art of Eastern Europe: you will find none.

The modest direct support given by the Federal Government to the arts is put to its optimal use when peers make selections unhampered by a multitude of rules and political pressures. In this process mistakes will be made and violations of ordinary and of "good" taste will occur.

Only through trial and error will we discover the new and the lasting. In this sense there does exist an analogy to scientific work. If the future of science in the United States was not subject to peer review but placed in the hands of legislators, we might just as well abandon any ambition to be competitive. Competitiveness, incidentally, includes a lively and vigorous cultural environment.

And then I have lots of things in addition to say, Mr. Chairman, but I will leave those to your readings.

Mr. YATES. Well, I would be very glad to read them.

ESTABLISHMENT OF THE NEA

Your testimony brought to mind the book I had read by a former chairman of the National Endowment for the Arts, Livingston Biddle. In the foreword to his book, Isaac Stern, the great violinist, had this to say. I keep thinking we are in the same position as we were in 1965. We are having to justify the existence of the National Endowment for the Arts all over again as we had to do it in those days, and this is what Isaac Stern says.

He talks about that very special day, and many of my colleagues were world-renowned artists, other well known leaders in the arts. Each one had non-exciting and moving occasions in their disciplines, but:

> This day was unique for we were joined together in an extraordinary mission to advance the arts.
>
> Before us stood President Lyndon Johnson, presenting us as participants in the first National Council on the Arts. He was announcing as well for the first time in our history our government's commitment to the arts in the context of a new program.
>
> We were launched on an uncharted path for the United States and we were very conscious of both the responsibilities and the exciting possibilities. Our task was to help develop excellence in the arts and to make that excellence more widely available and accessible to all our people.
>
> In the course of our very first deliberations, we also new that we had responsibilities to the creative minds and spirits in this country to make possible more and more opportunities for them to experiment, to have as we said the right to fail, without which the arts do not flourish.

It was a memorable time, it produced remarkable results, and, of course, one of the criticisms that has been advanced against the National Endowment for the Arts is that over the 25 years that it has been in existence and during which it has made 85,000 grants approximately, only about 20 of them were controversial, you know. That indicates that there was kind of a placidity and a tone to what was approved but nothing, no reactions were provoked.

It was a kind of an educational time rather than a time of flourishment, and yet I can't help feeling it also resulted in a renaissance in art in our country in bringing the arts to sections of our country which otherwise would never have encountered them. I like what Isaac Stern said there, that the feeling was that there was an effort to be made but there were also to be experimental efforts made and the opportunity to fail if need be.

I sense that the critics of NEA today have established or are trying to establish a standard of perfection for the National Endowment for the Arts that would criticize the Endowment if it had one controversial kind of grant, of which they didn't approve, and literally that is what has happened in the controversy that has taken place.

On each occasion where they have been critical they have used the example of Mapplethorpe or they have used the example of Serrano. Now they have one, called "Tongues of Flame" that showed in a little college town in Illinois, and they keep revolving these. They keep revolving these as though the National Endowment for the Arts was the modern day Sodom and Gomorrah, the necessity of inequity, the letters you get, the letters Members of

Congress are getting from their church people is in effect asking, what kind of activity is going on in government here?

How can you possibly approve of this kind of art? And, of course, it is a fly speck on the kind of activity that NEA's engaged in. That is the essence of your testimony.

COMPARISON TO SCIENCE

Mr. CASPER. Mr. Chairman, since I am a provost and represent the Association of American Universities and Provost of the University of Chicago, I should like to emphasize in a way the analogy to science. In specific experimentation we often see that the optimal number of errors can never be zero.

Now, in some way that is counter-intrusive. Everybody would like to have an error free life, but in order to have such an error free life, we would have to sacrifice a lot, and if we thought the optimal number of errors was zero, we would miss a lot of good things which we cannot predict occurring, and that in a way is the issue here as well, I think.

Mr. YATES. I remember one of the statements of Thomas Alva Edison. He was talking to a newspaper reporter, I think, and he was telling him about 375 experiments he had tried that had failed before he found the right one.

No, excuse me, 384 experiments that had failed and friends said that was pretty bad, wasn't it? He said "no, now I know 384 things that don't work." It was what you were saying, that science tries to do these things.

They have a right to try to do these things. They don't know where they are going, but they know they want to have a right to try it.

Now, I don't know whether there is anything in any specific experiment that can be classified as being obscene. If there isn't, they are lucky, I guess. There isn't the kind of criticism advanced against their efforts that are being advanced against the arts.

Mr. CASPER. Though actually those problems do pop up occasionally in the social sciences with relationship to survey instruments where politicians have strong feelings about the kinds of questions which should be asked of a population, so even that issue is not altogether absent from specific.

Mr. YATES. Of course. Thank you.

Thank you very much for your excellent presentation.

[The prepared statement of Mr. Casper follows:]

# TESTIMONY

BY

GERHARD CASPER
PROVOST OF THE UNIVERSITY OF CHICAGO

BEFORE THE

SUBCOMMITTEE ON THE INTERIOR

OF THE

HOUSE COMMITTEE ON APPROPRIATIONS

MAY 15, 1990

At the heart of the controversy over federal funding for the arts is the question of standards: Who judges–and by what criteria–whether a project is to receive government support?

The Association of American Universities urges Congress to resist the temptation to add restrictions to the selection process for funding the arts and humanities. We easily understand the temptation to restrict: art has deep, often political repercussions. On our campuses we experience pressures similar to those Congress experiences. These pressures are not surprising. The arts and humanities deal with controversy, with feeling, and with fundamental ideas about human existence. If the arts are noncontroversial, they are probably also forgettable and might as well remain unfunded. Art, as the critic Walter Benjamin once put it, "interferes": it makes itself felt as "the cool wind of dawn."

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into those same museums and look for examples of the government-sponsored art of Eastern Europe: you will find none.

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Some art or literature will inevitably offend some part of the public or another. During the only other period in which the federal government funded the arts and humanities, in the 1930s through the WPA, the work of Walker Evans was regarded by a great many people as offensive, not on the grounds of sexual obscenity, but because it exposed a deep and avoided social problem. Evans became the famous and universally admired photographer whose work accompanied James Agee's Let Us Now Praise Famous Men. As we now look back at Evans' pictures we find in them a distressing record of poverty in our country at a time when it had not yet recognized the need to address substantial social ills.



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The National Endowments serve an important public purpose. They have sparked, for little money, an enormous increase in the liveliness, depth, and breadth of the arts and humanities. This is best expressed by the grass roots movements that have sprung up as a result of their programs. Regional groups have been so successful that we now have music, art, and historical exhibitions in small towns throughout the country. This benefit has not been gained because the government has fully funded these programs; the money supplied by the Endowments has created seed funds, centers which encourage local and state groups to find still other support, thus enriching the lives of our citizens.

The State of Illinois provides an example of this dispersion of support for the arts. In 1966, when the NEA began, federal funding for the arts in Illinois matched state funds dollar for dollar. Now there are 12 state dollars for each federal dollar, funding nearly 1,000 projects. Further, the projects are not all in Chicago, but are scattered throughout the state.

The benefit of this dispersion of support for the Arts, impossible to imagine two decades ago, is significant for artists and for the public. The public effect is illustrated by an example in South Hadley, Massachusetts, a town of 19,000 people. A recent art exhibit, funded by the NEA, brought 45,000 people to the Mount Holyoke College Museum in that town.

In Moscow, Idaho, the University of Idaho has sponsored the Lionel Hampton Jazz Festival for 24 years. The Festival draws 3,000 people for each of four public performances, and 10,000 high school students competing in all categories of jazz music. In addition, the University offers clinics and master classes for jazz musicians. The NEA funds a portion of this huge undertaking, which is cosponsored by the University and private industry.

At the University of Chicago's Smart Museum, NEA has funded a public exhibition of photographs by Chicago artists, and an exhibition of Chinese works from the museum collection. In addition, it has twice supported the performance season of a contemporary chamber group.

The success of the Endowments owes much to the process employed for the allocation of funds. By gaining the respect of the constituents they serve, the Endowments have been able to draw on the full array of artists and scholars in this country to construct peer review panels that are knowledgeable and broadly representative. These peer review panels provide a collective capacity to make informed judgments on the merits of a rich diversity of artistic creation and humanistic scholarship. It would be difficult to overstate the importance of this process. It has succeeded not only in allocating critical resources to programs of established excellence, but also in promoting new and creative work.

The regrant process has provided another tool by which the Endowments tap the expertise of the artistic and scholarly communities. Through regrants to established organizations, the Endowments draw on the specialized capacities of those organizations to accomplish agency objectives.

All of these processes have checks and reviews built into them. The Endowments regularly review the allocation of funds by regrant organizations. The recommendations of Endowment peer review panels are reviewed by the National Councils, and the Councils' recommendations are forwarded to the Chairmen for a decision. Thus, this overall system has built into it both the capacity for informed judgments and accountability for actions based on those judgments.

The parallels with the sciences are telling. The federal government supports the sciences in much the same way that it supports the arts and the humanities: federal agencies such as the National Science Foundation allocate public funds for the support of basic research by assembling peer review panels of scientists and engineers with the necessary expertise to make informed decisions about the merits of competing research proposals. Because basic research is constantly pressing at the frontiers of knowledge, wrong turns and blind alleys are inevitable. Peer review panels, on the whole, do an excellent job of screening out predictable failure, but unpredictable failure at the farthest reaches of human understanding can only be avoided by eliminating all risk in research.

The preeminence of American science testifies to the effectiveness of our system. Any system that seeks to eliminate all risk or divergent lines of inquiry will sterilize the process of discovery.

The federal agencies supporting basic research have established excellent systems for supporting high quality research and for maintaining public accountability. The system has not been without its critics. Former Senator Proxmire used his "Golden Fleece Award" to identify projects that he thought were a waste of taxpayers' money. Others have charged that the peer review process is an "old boys' network" that preferentially allocates funds to established scientists. But the American system for supporting science has been extensively reviewed and has consistently drawn high marks.

As this Subcommittee considers how to respond to the recent outcry over publicly supported exhibitions of works that were offensive to many citizens, we hope you will keep before you the Endowments' 25-year history of success.

We support the President's view that statutory language is not necessary. The head of the National Endowment for the Arts is the person ultimately responsible for decisions to fund projects, exhibitions, or performances. In instances when the peer review process results in controversy, the Chairman must ultimately decide. Those in our university who have served on peer review groups report that the current and past

incumbents at NEA and NEH have consistently championed the excellence of a project over any political persuasion.

This Subcommittee and other committees responsible for the Endowments also have a responsibility to preserve their capacity to encourage and support the highest quality of artistic and scholarly endeavor. That is a difficult task today, and we are prepared to work with you toward that end in any way that is helpful.

TUESDAY, MAY 15, 1990.

WITNESSES

ARTHUR LEVITT, JR., CHAIRMAN, LEVITT MEDIA CO.
JOHN KILPATRICK, PRESIDENT, KILPATRICK INVESTMENT CORP.
JOHN BUCHANAN, CHAIRMAN, PEOPLE FOR THE AMERICAN WAY
NICHOLAS TORTORELLO, CHAIRMAN, RESEARCH AND FORECAST, INC.

Mr. YATES. Now we have Mr. Levitt, Arthur Levitt.

Mr. Levitt, we are very pleased that you came down this morning.

We have watched you over the years as you surveyed the ups and downs of stocks at American Stock Exchange, and we know that that was not the sum total of your activity, that you were engaged in other activities.

We are pleased to have your statement this morning and it will be made part of the record.

Mr. LEVITT. Thank you.

Good morning.

I am Arthur Levitt, former Chairman of the American Stock Exchange and presently the owner of "Rollcall", the newspaper of Congress.

Mr. YATES. I have to be careful what I say then. I didn't realize that.

Mr. LEVITT. I am here first and foremost as a businessman.

I also speak to you as someone who has had the honor of serving on the Boards of three foundations as well as chairing the Board of Twyla Tharp Dance Company, the McDowell Colony, the New York State Council on the Arts and the Guggenheim Museum.

Recently a group of us banded together from all parts of our nation, from industry, from academia, from religious establishments, and in spite of political and in some cases philosophical differences, we share a common commitment to support the National Endowment for the Arts to work towards its continuation and to support those of you in Congress who are doing the same.

Among our group is the Reverend Theodore Hesberg, President Emeritus of Notre Dame, a man of enormous integrity who finds his staunch Roman Catholic faith in no way contradictory to his firm support of the NEA and free artistic expression.

Also, Michael Eisner, Chairman of the Disney Studies, a company known for its understanding and respect for family values, and a man who points with pride to the NEA's contributions to those same values. And Betty Ford, whose openness and generosity of spirit made here one of our most beloved first ladies, a woman who describes the NEA as one of our government's proudest achievements.

RELATIONSHIP BETWEEN THE ARTIST AND THE STATE

I don't have to tell you that the issue at stake today is an important one. It is about the relationship between the artist and the state.

It is about how art, like speech, tests our society's commitment to one of its most deeply held values. Peter Goldmark, President of

the Rockefeller Foundation, in his testimony before a Senate Committee last month, took a Jeffersonian view.

To paraphrase him, when a powerful entity like the state attempts to set standards on the content of art, it treads into the most dangerous waters. Because of its enormous power, the state must be more tolerant of diverse expressions, more careful not to take actions, no matter how well intended, whose effect could be to stifle free expression.

I hope that the Congress will remain steadfast in its commitment to these Jeffersonian principles. From a more practical standpoint, content standards on NEA grants would require such expensive bureaucracies, such labyrinthian regulations as to be mindboggling.

Former President Reagan and President Bush won wide popular support for their goal to reduce the government bureaucracies. Content restrictions fly in the face of that worthy goal.

They also fly in the face of sound business principles. Let me pose a personal analogy. As owner of "Rollcall", it has never occurred to me to ever dictate my newspaper's editorial policy.

The reporters and editors of "Rollcall", people on my payroll, would consider it an abomination if I tried to influence what they write, and I would agree with them. Yes, I have the right to, and as you, have the power but I know it would be a terrible mistake. It would devalue the wonderful newspaper that is recognized, I think, for its objectivity and independence.

Similarly, with Congress and the NEA. This year you and your colleagues will appropriate $1.3 trillion for fiscal year 1991 programs.

Congress cannot micro-manage the use of every dollar or the activity of every recipient. Congress can provide oversight and appropriate controls of its executive agencies, and the NEA has shown itself to be responsive to this.

Its chairman, John Frohnmayer, welcomes the opportunity to work closely with the independent commission being established to examine the NEA's process of grant giving. Indeed, he has already proposed some 14 modifications to further improve the process.

As a businessman, I believe that there is an important link between a community's economic viability and the value that community places on the arts. That is why I feel we cannot afford not to support the arts.

The arts, in my view, are part of the solution, not part of the problem, and the NEA is key to its future. I will tell you why in the simplest of terms, and in one word. Leverage.

The Endowment's 1988 grants of $119 million leverage $1.163 billion of private money, demonstrating enormous local support throughout this nation, and a kind of economic lever which few other government programs can equal.

Let me close by offering you one risk taking idea. That you go beyond appropriating the $175 million President Bush has asked for the NEA for fiscal year 1991, and instead consider the possibility of creating a real and permanent and lasting Endowment with an appropriation of $1 billion. Challenging the committee I spoke of earlier and others across the nation to match that money. I predict such an Endowment will become the premier public-private

partnership, a shining example of private sector initiative encouraged by President Reagan.

This Endowment, yielding about $4 million a year, also would be a show piece for the civilized world.

Consider that Japan recently committed $660 million, about $420 million to establish itself into arts foundations. Let's show the world that the rewards of free expression are so great and so dear to us that we are willing to accept the inevitable, occasional controversy. Like the Hubble Telescope, developed and launched for no reason more specific than a desire to see and explore, our artists should be nourished and their careers launched for no reason more specific than their need to express, to discover their individual voices, and for our need to hear and see what they have to show us. Just as the Hubble Telescope promises to send back new ways of looking at the universe beyond us, so will our artists continue to delight, inspire, amuse, infuriate, and sometimes even offend us with new ways of looking at the world we live in.

Anything short of this kind of support would be cheating them and the American people.

Thank you.

RISK TAKING

Mr. YATES. Thank you very much, Mr. Levitt.

You have had a business life of risk taking, haven't you?

You are willing to take risks? You were in the stock business or stock brokerage, in the investment banking business for a while, and one of the characteristics of that is taking risks, isn't it?

Mr. LEVITT. It sure is. I started as a drama critic, I worked in the cattle business in Ohio and in Missouri, and I then started a small brokerage firm which became a large one, left to head the stock exchange, and I am now back to my first love of publishing.

Mr. YATES. "Rollcall" was a risk, wasn't it?

Mr. LEVITT. It sure was.

Mr. YATES. I remember the old paper.

Well, should artists be allowed to take risks?

Mr. LEVITT. I think that is inherent in the process. I think the freedom that artists have and must have involves the risk of producing art that is not very good, art that may be outrageous, and art that may be wonderful and joyous. That is part of the process.

Mr. YATES. Would it make any difference if the Federal Government were to provide some measure of subsidy for the artistic endeavor in the right of an artist to take a risk?

Mr. LEVITT. I think that to the extent to which those subsidies create a climate encouraging artists to experiment, that is a very constructive part of the process.

Mr. YATES. Mr. Regula?

Mr. REGULA. Thank you, Mr. Chairman.

Mr. Levitt, first of all, congratulations for what you have done with "Rollcall." I think you have really—you and those that work with you have done a terrific job with the paper and it certainly is well-received on Capitol Hill.

Mr. LEVITT. Thank you.

Mr. REGULA. How many transactions in the average day are handled by the New York Stock Exchange?

Mr. LEVITT. I would say in excess of 5 million transactions.

Mr. REGULA. All right. If a couple of them involve abuse of the rules established by SEC, what makes the news that day?

Mr. LEVITT. The abuse, absolutely.

RESTRICTIONS TO LIMIT ABUSE

Mr. REGULA. Absolutely. Well, that is the problem here. You mention all the good ones, but when something goes sour, and I think you went through that, as I recall, at the stock exchange and SEC re-drafted the rules to protect the public from those abuses. There are limits and I am sure you agree that there have to be restrictions placed on the way in which the stock exchange operates by government, for example through the SEC.

I would be interested in your comments.

Mr. LEVITT. In 1987, when the market endured its worst decline in absolute terms in the history of our markets, there was enormous pressure to close the markets down. There was enormous pressure to do away with the system of trading, which is one of the greatest in the world.

It is the action system. There was pressure to do away with the products, scaled index products, program trading that supposedly led to the market decline, but it was the process that was important, and the process led to studies by 17 independent commissions to evaluate the markets, and all during that time the market stayed open, the products were traded, the process was essentially the same.

Adjustments were made, to be sure, margin regulations were changed, no methods of technology were developed, and I think that is a prime example that could be applied to the National Endowment.

To be sure, there are problems that come up in any kind of process that leads to creativity, but it would be just as grave a mistake to suddenly restrict those grants or impose regulations upon the process as it would have been to cut out the trading mechanism at the American Stock Exchange.

Mr. REGULA. But I do believe as a result of that, the SEC regulations and the administering of the process by SEC was altered with the intent of preventing these kinds of things happening prospectively.

Mr. LEVITT. What happened, Congressman, was that the self-regulatory mechanism, the exchanges were given more power. In the same fashion, I have no problem with the NEA having more power if that be the case or giving them more money as a matter of fact. Where I have a problem, however, is transferring that responsibility to the Congress.

I think that adds an additional level of involvement which is very, very cumbersome.

Mr. REGULA. I don't think that the language last year gave the responsibility to the Congress.

It put a great responsibility on the NEA as a matter of fact. If you read the language, it clearly gives the NEA, just as we did with SEC, a great degree of accountability.

Mr. LEVITT. Let me make this objection. I travel nearly 150,000 miles a year visiting various communities, and I find that those communities which have museums that are flourishing and those communities that can support symphony orchestras and ballet companies are the very best communities in which to locate businesses, and conversely, those that can't are the ones where I wouldn't ever want to locate a business.

Now, in terms of the responsibility of the community for their cultural institutions, I have served on perhaps 15 boards of different kinds of organizations, and I had to go out to the community and raise money to support a ballet company or a symphony orchestra or an artist colony. I know how difficult that is, and if I am not, as a member of the board, representing accurately the tastes of that community, the feelings of that community, I am not going to be able to raise the money.

I am in the trenches, I am on the firing line. I am in a much better position to determine what my museum can do than somebody far removed from that in terms of a theoretical definition which I defy anybody to come up with any degree of accuracy which didn't lead to hopeless confusion.

I think that the boards of trustees of institutions which depend for their livelihood on raising vast amounts of money have got to almost by definition be responsive to the communities tastes and needs.

Mr. REGULA. I don't think anybody quarrels with that. Where you get into the problem is where the taxpayer in Nebraska is to support the program in New York City, and I think that if that is what we are asking that taxpayer to do, then you have to take some cognizance of that person's sensibilities, too, in addition to these in the community of New York City.

You are raising money for that community and there is no restriction on what people do with their own money. The question that arises on this issue is when you are talking about taxpayers' money, which comes from all over the United States——

Mr. LEVITT. As a practical matter, I think all of the publicity attendant——

Mr. YATES. Will you yield for a moment? I have an impression the taxpayer in New York helps support the Farm Program in Nebraska.

Mr. LEVITT. I think that all the publicity attendant upon this issue has had an impact on the sensibilities of boards of directors and indeed probably upon the NEA itself. To that extent, it has ventilated issues that I think are useful to ventilate.

It is where we take them from here. I think that to say that every member of the council of the National Endowment is not mindful of the raging debate that is sweeping the country would be naive.

What I am saying is to impose upon them restrictive language, I think, would do grievous harm to the process.

Mr. YATES. I think it already has. We were up against a situation in the conference last year where we had to contend with the Helms Amendment to which the Senate vehemently contended had to be upheld, and it was inevitable that some of the language—it was up to the rest of us. There was a way of taking that language and not making it as effective in killing the NEA as I think the language originally intended.

At any rate, there is no question in my mind that that language has resulted in great confusion, both in NEA and on the outside and in the artist community as to what the language meant and what it intended. I think the best example of that was what happened at Winston-Salem over last weekend.

I think that members of the council don't know what is expected of them. They see the word, "pornography", and they don't know what the word, "pornography" means. Supreme Court Justices have said they don't know what the word, "pornography" means, and it is there. It is in their applications that are on file.

It is very difficult to define this, yet they are asked to observe it, and it does have a chilling effect. I don't think there is any question about that. Now, I will say one thing. Ralph Regula and I are the closest of friends.

We agree on everything except off-shore drilling perhaps, and I thought he was with me last year on this issue as he was, but it brought him an untold amount of embarrassment and harassment from some of the critics of NEA, unfair embarrassment and harassment because he was really an actor in trying to bring some kind of fairness out of the confusion that was implicit in the Helms Amendment.

He is getting blamed by Reverend Wildmon. He is getting blamed by far right conservatives, and it is most unfair.

This year he is being deluged literally with letters from people in various churches throughout the country, some from his own city and community, and I will confess, as I am sure he will, that if a Member of Congress gets a lot of letters, he reacts.

You know, it is kind of like a seismograph on an earthquake. If there is an earthquake and the seismograph begins to move, then you start paying attention to it. I am a little older than Ralph, and so it is harder to move me, but he has moved a little. I think by and large when the time comes he will be with us.

Mr. REGULA. Now, wait a minute. I will be with you providing we have good language. I think there has to be accountability, just as the stock market has to be accountable to the five million people that are involved in transactions. We have to be accountable to the taxpayers of the United States, and so I think how we achieve accountability is the question. We may have some differences of opinion as to the way in which that will be done. But I think we have to have accountability.

Mr. LEVITT. Well, I think we do, and I think we have accountability. I think unquestionably, I have worked with the Congress long enough and understand the pressures that bear upon you well enough to know that you are undergoing an enormous public trial today, and those Congressmen that are able to withstand this bliz-

zard and stand for the principles that are involved here are indeed among the most courageous patriots in the country.

But I, once again, would say to you that the fear that is sweeping this country today is not the kind of environment in which culture can really thrive and prosper, and it is too characteristic of those societies which had deteriorating cultural environments than those which had flourishing cultural environments. And I would urge those that aren't with us this morning to be mindful of the implications of a flourishing culture to our whole society, and particularly its economy which I have spent most of my life working with. Thank you.

[The prepared statement of Mr. Levitt follows:]

TESTIMONY OF ARTHUR LEVITT, JR.

BEFORE THE HOUSE INTERIOR APPROPRIATIONS SUBCOMMITTEE

MAY 15, 1990

Good Morning, Mr. Chairman and distinguished members of Congress.

I'm Arthur Levitt, former Chairman of the American Stock Exchange and presently owner of ROLL CALL, the newspaper of Congress.

I am here first and foremost as a businessman. I also speak to you as someone who has had the honor of serving on the boards of three foundations, as well as the boards of the Twyla Tharp Dance Company, McDowell Colony, the New York State Council on the Arts and the Guggenheim Museum.

Recently, a group of us banded together from all parts of our nation... from industry, from academia, from the religious establishment. In spite of political and, in some cases philosophical differences, we share a common commitment to support the National Endowment for the Arts... To work towards its continuation and to support those of you in Congress who are doing the same.

Among our group is the Reverend Theodore Hesburg, President Emeritus of Notre Dame... A man of great integrity who finds

his staunch Roman Catholic faith in no way contradictory to his firm support of the NEA and free artistic expression. Also, Michael Eisner, head of Disney Studios... A company known for its understanding and respect for family values... and a man who points with pride to the NEA's contributions to these same values. And Betty Ford, whose openness and generosity of spirit made her one of our most beloved First Ladies... and a woman who describes the NEA as one of our government's proudest achievements.

The issue at stake today is an important one: It is about the relationship between the artist and the state. And it is about how art, like speech, tests our society's commitment to one of its most deeply held values.

Peter Goldmark, president of the Rockefeller Foundation, in his testimony before a Senate committee last month, took a Jeffersonian view. To paraphrase him, when a powerful entity like the State attempts to set standards on the content of art, it treads into the most dangerous waters. Because of its enormous power, the State must be more tolerant of diverse expressions, more careful not to take actions --- no matter how well-intended --- whose effect could be to stifle free expression.

I hope that Congress will remain steadfast in its commitment to these Jeffersonian principles.

From a practical standpoint, content standards on NEA grants would require such an expensive bureaucracy, such labyrinthian regulations, as to be mind boggling. Both former President Reagan and President Bush won wide popular support for their goal to reduce government bureaucracy. Content restrictions fly in the face of that worthy goal.

They also fly in the face of sound business principles. Let me pose a personal analogy. As owner of ROLL CALL, it has never occurred to me to dictate the paper's news policy. The reporters and editors of ROLL CALL, people on my payroll, would consider it an abomination if I tried to influence what they write. And I would agree with them.

Yes, I have the right to --- as you have the power --- but I know it would be a terrible mistake. It would devalue a wonderful newspaper recognized for its objectivity and independence. Similarly with Congress and the NEA.

This year you and your colleagues will appropriate $1.3 trillion for federal programs. Congress cannot micro-manage the use of every dollar or the activity of every recipient. Congress can provide oversight and <u>appropriate</u> controls of its executive agencies. And the NEA has shown itself to be responsive to this. Its chairman, John Frohnmayer, welcomes the opportunity to work closely with the Independent

Commission being established to examine the NEA's process of grant-giving. Indeed, he has already proposed some 14 modifications to further improve this process.

As a businessman, I believe that there is an important link between a community's economic viability and the value that community places on the arts. That is why I feel we cannot afford not to support the arts. The arts, in my view, are part of the solution, not part of the problem. And the NEA is key to its future.

I will tell you why in the simplest of terms, in one word - - leverage. The Endowment's 1988 grants of $119 million leveraged $1.363 billion of private money, demonstrating enormous local support throughout this country and a kind of economic lever which few other government programs can equal.

Let me close by offering you one risk-taking idea. That you go beyond appropriating the $175 million President Bush has asked for the NEA for fiscal 1991. Instead, consider the possibility of creating a real and permanent endowment ... with an appropriation of 1 billion dollars. Challenge the committee I spoke of earlier and others across the nation to match that money. I predict such an endowment will become the premiere Public-Private Partnership, a shining example of private sector initiative encouraged by President Reagan.

This new endowment, yielding about $400 million a year, would be a showpiece for the civilized world. Consider that Japan recently committed 60 billion yen (about $420 million) to establish its new arts foundation.

Let us show the world that the rewards of free expression are so great and so dear to us that we are willing to accept the inevitable occasional controversy. Like the Hubble telescope, developed and launched for no reason more specific than a desire to see and explore, our artists should be nurtured and their careers launched for no reason more specific than their need to express, to discover their individual voices ... and for our need to hear and see what they have to show us.

And just as the Hubble telescope promises to send back new ways of looking at the universe beyond us, so will our artists continue to delight, inspire, amuse, infuriate, awe and sometimes even offend us, with new ways of looking at the world we live in.

Anything short of this kind of support would be cheating them --- and the American people.

Thank You.

Mr. YATES. Now we will hear from Mr. Kilpatrick, who is President of the Kilpatrick Investment Corporation.

John, you should be up here with the panel and kind of balancing these two entrepreneurs and also Mr. Tortorello should be up here, too, but Mr. Kilpatrick, it is your turn.

Thank you very much for coming in.

Mr. KILPATRICK. Thank you very much, Mr. Chairman. My name is John Kilpatrick. I am cousin of James J. Kilpatrick, but we do not agree at all on the National Endowment.

Mr. YATES. His loss, not yours.

Mr. REGULA. I agree with cousin Jim.

Mr. YATES. You haven't heard what he has said yet.

### ARTS IN THE MIDWEST

Mr. KILPATRICK. I represent a small business, not like Mr. Levitt, and I am from Oklahoma, not from New York City, but I have been involved for some 30 years in raising money for the arts in our part of the country.

I have served as President of the symphony, the ballet, the Arts Council, and have raised money for the United Fund-Raising Campaign of the Arts. I have been a member of the American Council of the Arts for over 20 years, and recently have been head of the Performing Arts Committee of the Mid-America Arts Alliance.

Mid-America Arts Alliance is made up of six states—Texas, Arkansas, Oklahoma, Kansas, Nebraska, and Missouri. It has not been easy in Oklahoma the last five years raising money for the arts because of the energy bust and a depressed economy, but this year in January our United Fund-Raising for the Arts for six institutions did raise $1,200,000, so even with the depression going on in that part of the country, we feel very good that there is a lot of support for the arts.

We are survivors in that part of the country. Some of you may not remember days of the Dust Bowl, but we have moved that to California and now we are getting flooded, so everything kind of comes around.

People in our part of the country have had a taste of the arts, and they feel good about it. They are no longer embarrassed when they go to symphony concerts or to museums, and in many cases they have learned about the arts from their children through the arts in education programs which have been funded in part by the National Endowment.

Living in the Midwest we don't have the luxury of having great museums, the theater, and symphonies at our back door, but because of the funds from the Endowment, we have opportunities occasionally to see and hear some of these wonderful parts of the cultural environment.

We have been able to build facilities in our part of the country because of help we have received from the National Endowment. In my humble opinion, the Federal sector has certainly helped us support the arts because it has allowed business people in the private sector to contribute money in a lot of cases on a matching basis.

In our part of the country we are not headquarters for national companies or branch offices. We don't have the big corporations in

our part of the world that can contribute to the arts, so it has to come from small businesses, and I have been very proud of the efforts that have been made by the small businesses.

Through the national effort our local supporters have encouraged our state legislature to provide more funding for the arts. Some 25 years ago when the Endowment first started, our state only contributed and allocated around $38,000 a year to support the arts.

Today, some 25 years later, the budget is over $3 million. We feel that this is mainly because of the National Endowment. People look to Washington and to the Federal Government for leadership, whether it has to do with AIDS or drugs or whatever it is, so when the Federal Government can appropriate money for the arts, this encourages state governments and local governments to do the same thing.

I would like to just give you a small example of one institution in Oklahoma that has been in business for about 13 years. It is the summer arts institute. It is a two-week course in the summertime that instructs some 200 young students.

We have been fortunate in the past to have Jane Alexander as one of the instructors. In fact, she told me a while ago that she will be here again this summer. We are delighted that we get people with that have kind of quality that are willing to come into a place called Lone Wolf, Oklahoma, and teach these young students.

Here again, it is the money from the Endowment that is part of the matching funds that make this possible. I might tell you a little story about a girl from Snow, Oklahoma. Don't look for it on the map because, believe me, it isn't there. She's 17 years old. She plays the violin. She came into the summer arts institute, and within one week can play with 70 other students in a major orchestra playing classical music under a conductor that she has never even had the opportunity to be with before.

A little bit of the money goes a long way. In Oklahoma for every dollar that the Endowment puts in, we match it with six other dollars, and it has gone a long way in that part of the country. I am not here to ask the Endowment for funding 100 percent in Oklahoma or in any other part of the country, but we are trying to become more civilized and this helps a lot.

Oliver Wendell Holmes once said with taxes you buy civilization. It is my understanding the Endowment gets 6 cents per person of the tax dollar. How much civilization can we really get for six cents per person per year?

I appreciate the opportunity to be here. My written report was seven and a half pages.

I got kind of carried away, and so my remarks will be very brief this morning.

Mr. YATES. Thank you very much for an excellent statement. I appreciate it. I think you have told a story that I thought existed throughout the country. I have never heard of Snow, Oklahoma, and didn't know that the arts had even reached Snow, Oklahoma.

I knew that witnesses we have had in the past from Nebraska, our good friend, Wally Richardson, came in to testify about how the arts were going into the farm communities and how they had been able to persuade the Dance Theater of Harlem to stop off

at a remote farm community in Nebraska during one of their tours, and how the farmers came and watched them, so the Endowment has been doing this. And I again go back to the impression that is sought to be conveyed by those who oppose NEA funding that everything NEA does is steeped with inequity, that every endeavor that an artist who applies to NEA and gets a grant has turned out has some semblance of pornography in it is totally wrong.

That is the fly speck, that is the vast exception, and the way it has been presented is that this is the major thrust of what NEA does. We all know that that is not true, and I am grateful to you for pointing out what is happening in Oklahoma. Did you want to ask any questions?

Mr. REGULA. Just a comment. I was interested when you said you get a taste of the arts in your testimony, and that is exactly what the objective of NEA is, to reach that student in Snow, Oklahoma.

Do you feel that the way the money has been distributed historically has given a much greater percentage of contributions in a given area to the population centers, i.e., New York, Los Angeles? Does this really achieve that objective that you are talking about of giving those students scattered throughout the State of Oklahoma a taste of the arts?

Mr. KILPATRICK. Yes, sir, I have no fault at all with the way, the manner which the funds have been distributed over a period of 25 years. I think we all are selfish. Naturally I would like to see all the money in Oklahoma, but we have to be fair about it. I think it has been very well distributed over the years, and I have no fault with it whatsoever.

Mr. REGULA. Most of what you testified to, ballet, symphony and so on, those have not created the problem. It is some of the other types of art that have been sponsored that bring us here today.

Do you see any problem with some degree of accountability if we are to protect the credibility of the NEA so they can continue to give those students a taste of the arts?

Mr. KILPATRICK. Well, I think the controversy that has happened hadn't had anything to do with the arts in education program or some of the money that has trickled down at all.

Mr. REGULA. That is true.

Mr. KILPATRICK. As I understand the national statistics out of some 85,000 grants really only 25 have been questionable. There has been over a million images that the endowment has provided during this time. I think 25 or 30 of those have been questioned.

We don't have any problem in that part of the country. We are out where the red necks are, where people drive a pick up with a shotgun in the back window. If they don't like something that is vulgar and repulsive, they don't look at it. I went to see "Born on the Fourth of July," and it won some awards. I got up and walked out. I was so offended, and I am not much of a prude.

Mr. REGULA. Well, I support some of the members from Oklahoma who have heard from some of your people who maybe are not as enthused about what has been sponsored.

Mr. KILPATRICK. They are getting a lot of letters, but we are also counteracting that. I have been a Chairman of the Turnpike Au-

thority for 30 years, and I was here working on some legislation last week.

In fact, if I don't get back home my small business is going to be a lot smaller. As I walked out from all of our representatives and Senators, I put a plug in for the arts, and it was amazing that I got almost 100 percent response that they will be supportive of the endowment.

FUNDING FOR STATE ARTS COUNCILS

Mr. YATES. Supplementing Mr. Regula's question, I noticed in yesterday's paper that an effort was made by a member of one of the states arts councils who tried to sequester, if I can use that word, 50 percent—was it 60 percent? Sixty percent of the national appropriation for states arts councils. When asked about this, I said I thought it would mark the end of the central office. There wouldn't be very much for a central office to do and this initiative by this person might just have well been the first step in asking for 100 percent sequestration the following year in doing away completely with the central NEA.

Do you have any feeling about that?

Mr. KILPATRICK. Yes, sir, I do, and I'll probably get myself in a lot of trouble. Jonathan Katz, I believe, is the gentleman you are quoting. He is head of the National Association of States Arts Council. He was originally the head of the Kansas Arts Council.

I don't think if it is done on an even basis that it would be fair that, say, Oklahoma, would get the same as New York, but I do feel like certainly through the National Endowment the states have been allocated funds, and I think it has been on a very fair basis.

I just don't feel that I am intelligent enough to comment on what might happen in that area because I don't want to get the symphony and the museums and all the other people coming down hard on me and putting contracts out on me and having a hard time getting out of here.

Mr. YATES. Thank you. Thank you very much.

[The prepared statement of Mr. Kilpatrick follows:]

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TESTIMONY OF

JOHN KILPATRICK, CHAIRMAN

KILPATRICK INVESTMENT COMPANY

on behalf of

THE AMERICAN COUNCIL FOR THE ARTS

with respect to

FY 1991 APPROPRIATIONS FOR THE

NATIONAL ENDOWMENT FOR THE ARTS

before the

HOUSE APPROPRIATIONS SUBCOMMITTEE

ON THE INTERIOR

chaired by

CONGRESSMAN SIDNEY YATES

MAY 15, 1990

1285 Avenue of the Americas Floor 3, New York, New York 10019 (212) 245-4510 Fax: (212) 245-4514

Mr. Chairman, my name is John Kilpatrick, I am Chairman of Kilpatrick Investment Company and I am testifying on behalf of the American Council for the Arts. I come to you speaking as a patron and participant in the arts. I believe that I can provide the Subcommittee with a view of someone not working in the arts, but one who benefits from their existence and growth.

To understand the important impact of the National Endowment for the Arts on the heartland of the country, as represented by the state of Oklahoma, one must first understand the geographical and cultural make-up of the state.

In the south, grasslands, lakes and the Wichita Mountains offer a glimpse of one of the world's largest buffalo herds. Dinosaurs once roamed the western panhandle, which is now a mass of canyons, buttes, and mesas eroded from shale sandstone. Along the northern shelf regions the Sante Fe trail crosses the Cimarron River where Coronado inscribed his signature in 1541. The densely mantled mountains of eastern Oklahoma are riddled with caves rumored to be outlaw hideouts for the likes of the James gang and Belle Starr. Despite the isolation imposed by the state's geographical diversity, Oklahomans share a spirit of adventure and growth. The rapid rise from Indian Territory to progressive statehood attests to this, as does the rest of Oklahoma's colorful history. Today's Oklahomans are still imbued with the spirit of the frontier and have their own unique foundation of rich, artistic tradition.

In addition to the many white ethnic groups who came to Indian Territory and whose descendants now live in the state of Oklahoma, we have significant Native American and Black populations. Increasing numbers of Hispanics and Asians have also contributed to Oklahoma's cultural diversity in recent years. Oklahoma is twelfth of all states in the number of persons over the age of 65. While more than half of Oklahoma's population lives in five metropolitan areas, 41% lives in low density and rural parts of the state. Of Oklahoma's 580 incorporated communities, 357 have fewer than 1000 inhabitants.

Oklahoma has a preponderance of small and community arts organizations. Most grant applicants (71%) have annual budgets of less than $100,000. While Oklahoma is a young state and many of its arts organizations are young and emerging, at the same time, it has 50 community theatres, 40 community arts councils, music groups, art groups and crafts organizations, and two professional symphony orchestras as well as several community orchestras. Some of Oklahoma's major institutions have achieved standards of excellence which are recognized nationally -- Tulsa Ballet Theatre, Oklahoma Arts Institute, the Arts Council of Oklahoma City's Spring Festival of the Arts, OK Mozart International Festival in Bartlesville, and the Gilcrease and Philbrook Museums of Tulsa.

Oklahoma has experienced significant economic hardship over the past several years because of the downturn in the price of oil, but arts groups while oft-times struggling, have pulled through. It hasn't been easy, but perhaps such a sorting out is periodically in order, just as it is in business. Those of quality have survived, but not by accident. They have survived through the support of the National Endowment for the Arts, through its partnership with our state arts agency and our businesses and corporations. Without government funding and the support of corporate gifts, many of the major institutions which are an integral part of the fabric of life in our state, and scores of lesser but by no means less important performing groups, would be out of business.

The geography of Oklahoma and the demographics cited above illustrate the need for programming which is designed to serve rural, impoverished, older and minority groups. Services to rural and poor areas are the most difficult to provide. It is the National Endowment for the Arts which provides the seed money for our state arts agency to develop new strategies to meet these challenges.

The National Endowment for the Arts enables our state to take quality performing groups and organizations from the Oklahoma Touring Program -- such as pianist Peter Simon, a resident of Tulsa, Oklahoma who recently made his debut at the Kennedy Center, StarDanceSwan contemporary dance theater, the OK Chorale, Tulsa Ballet Theatre, storyteller Pat Nelson, and the Street Players Theatre -- to towns with names such as Antlers, Bristow, Chickasha and Geronimo. It is such a Touring performance which prompts a recent editorial in the Broken Arrow newspaper praising the event as a free dose of culture that is "too often denied in a town this size," and one which would be silenced without the NEA.

It is the National Endowment for the Arts which helps our state arts agency to design an Arts for Older Adults project which provides visual art classes and therapy at senior nutrition sites in towns such as Altus, Hollis and Lone Wolf. It was this program which has inspired citizens such as Flo Kleinsteiber of Pryor, Oklahoma, to realize a childhood dream and show her paintings at a local arts and crafts festival.

It is the National Endowment for the Arts which enables our state arts agency to fund a visit by the Great American Indian Dancers to he Whitebead Public Schools, the Red Earth Native American cultural festival which brings the visual art and dance of more than 100 tribes from across North America to downtown Oklahoma City, and the Trail of Tears Art Exhibit in Tahlequah. It is the National Endowment for the Arts which enabled the establishment of the Oklahoma Jazz Hall of Fame which last year inducted music great and native Oklahoman Claude Williams, an original member of the Count Basie Orchestra.

It is the National Endowment for the Arts which matches our state arts agency funding projects for special populations through the Special Olympics, the Very Special Arts Festival, the Dance Enrichment Program for the Hearing Impaired, the Oklahoma Coalition for the Deaf and Hearing Impaired, and artists' residencies at McCall's Chapel, a school for the mentally impaired.

It is the National Endowment for the Arts which enabled the state to hire a folk arts coordinator to work to preserve and enhance the multi-cultural heritage of the state's traditional artists. As part of this process, the State Arts Council has produced three separate events, all with significant NEA support. It was in one program where lace-maker met woodcarver, and cowboy poet and ethnic dancer shared the stage with oil-field worker and singers like Pete Seeger in a tribute to Woody Guthrie.

Our state senators and representatives have recognized the outstanding investment the arts make to our state's future. On the local level, grants to organizations directly from the NEA or that pass through the state arts agency are most-often matched by private business and corporations -- through the efforts of businessmen such as myself. We have recognized the importance of the arts to improving the variety and attraction of Oklahoma's economy and want to promote our state as an excellent climate for business growth and prosperity. We are convinced that one of the key elements for a good quality of life is a healthy arts and cultural environment.

An example of the revitalization that can occur through the arts is Frederick, Oklahoma, population about 6000. The people of Frederick and their local arts and humanities council worked long and hard to renovate and reopen the Ramona theater -- an old movie palace. The week it opened, the skies opened up with rain so hard for so many days that the farmers were out picking cotton by hand in their fields. Three days before the scheduled opening of the Ramona theater, one of the only two banks in town closed. Yet, when the Ramona theater reopened, every single performance of the home-written play performed by home-grown actors, was sold out. This arts experience re-energized and re-vitalized a small community in the midst of America, giving its citizens a sense of pride and accomplishment of a job well-done. The Frederick Arts and Humanities Council receives funding from the State Arts Council and the National Endowment for the Arts.

Time and time again, the studies conducted by our state tourism department show that visitors to Oklahoma are most favorably impressed by our museums and our cultural attractions -- especially those relating to our Native American heritage. We have these amenities because of the National Endowment for the Arts.

Possibly the most important emphasis in our state right now is that of the education and nurturing of talent of our young people. One of the premier programs in Oklahoma that the National Endowment for the Arts can point to with pride -- for those of us in the state most certainly do -- is the Oklahoma Arts Institute. In 1989, the Oklahoma Arts Institute won the prestigious National Governors' Association Award for distinguished service to the arts, one of only 12 honorees from across the country.

Through the state arts agency, the NEA provided the funds to start the Institute. Every dollar of public money supplied for this purpose has been matched with $6 of private funding. The NEA initiated a challenge grant of $200,000, which was matched with $1 million of private money in order to provide the Institute with an endowment. This program would not have been possible without the National Endowment for the Arts.

What of the lives of the students that have attended the Institute? The Summer Arts Institute reached youngsters at the pivotal ages of 14-18 years, and has literally inspired many of the students into a career in the arts.

I have mentioned but a few of the hundreds of projects and programs made possible in Oklahoma alone by the National Endowment for the Arts, and but a few of the millions of people in our state who are touched by arts experiences ranging from a local arts and crafts festival to the re-staging of a "lost" Balanchine work by the Tulsa Ballet Theatre. I provide these examples as proof of the merit and worth of the NEA and as testimony in favor of its reauthorization.

Not too many years ago, the state legislature appropriated only $38,000 of its budget annually, to support the arts. Today, after a bitter unpleasant fight in both houses, because of the support and trickling down of funds form the Endowment, our state legislature understands and unanimously appropriates over $3 million annually to the State Arts Council. This partnership of federal, state and private funds allows many citizens and young people in rural areas to enjoy and better understand the arts and appreciate the benefits of cultural education.

Today, throughout the nation, people are concerned with the quality and funding of education -- isn't the funding of art part of this educational process?

I believe that I have provided the Subcommittee with evidence that the work of the National Endowment for the Arts is reaching the citizens of Oklahoma -- not just in the metropolitan areas but the small rural communities that have little access to the arts. I have described how the state partner has gathered steam in seeing that the arts grow and become strong in Oklahoma and the cultural diversity of our State is encouraged.

Now I want to tell you that because of the excellent work of the National Endowment for the Arts and the State Arts Council of Oklahoma, the business community has become a willing and exuberant partner.

Mr. Chairman, I believe the Subcommittee knows full well the impressive statistics of private support for the arts. According to Giving USA, the 34th annual report on American philanthropy, private giving from individuals, bequests, foundations, and corporations to the visual and performing arts in America totalled an estimated $6.8 billion in 1988. This amounts to an 8.08 percent increase over the estimate given in 1987. In another report, the Business Committee for the Arts found that American businesses gave $444 million to the arts in 1988.

Certainly I can provide the Subcommittee with examples of how the arts are good for businesses. Oklahoma has profited by having the arts. As an example, a 1987 economic impact study showed that because of the nonprofit arts industry in Oklahoma $74 million was spent directly as a result of the arts. $5.9 million was generated in tax revenue for Oklahoma and 4.3 million people attended arts events sponsored by nonprofit groups a total which exceeds the state's population. John R. Parsons, past president of the Oklahoma Division of Southwestern Bell Telephone, stated "I want to urge other state businesses to become more active in development of the arts in Oklahoma, to improve our quality of life...because it's just good business."

I have often been asked why I, a small businessman, have supported the arts for over forty years in Oklahoma and nationally. Its been a rewarding and pioneering experience to be involved with giving birth to symphonies, ballets, arts councils, arts festivals and other cultural activities in the Midwest. To watch young people and others who have never experienced a cultural happening has made my efforts in supporting the arts.

The private sector will continue to support and help fund arts organizations by in-kind services, contributions, purchase of tickets, etc. However, the business community cannot be expected to pick up the funding of the NEA if it is cut or totally shut down. This would have a domino affect down through state funding, as well as private, foundation, and business reduction of funds, resulting in lack of both visual and performing arts programs being available. Besides, the significance of NEA support goes far beyond the dollar impact. The NEA grant is a catalyst for giving from the private sector; conversely, lack of NEA support has hampered fundraising efforts. The NEA recognizes institutions worthy of support and legitimatize these institutions in the eyes of corporate, foundation and individual donors.

NEA support, and indeed the existence of the NEA itself makes a statement in this country that the federal government places a

value on the arts in general and, through its grant making process, on a wide range of arts institutions.

The leadership role, then, of the NEA is unique - is critical - and has significant leverage on the overall health of arts and culture in the nation.

Today's business community has many competing forces in the struggle to maximize profits and satisfy the stockholders. In 1988, a study was conducted for the Council on Foundations entitled The Climate for Corporate Giving: Current and Future CEO's Talk About "Giving" in Today's Environment. The study showed that while "...current CEO's are deeply committed to corporate charitable giving...there are significant pressures which could affect both current and future levels of corporate giving." "They are concerned about profit margins as a result of flat markets and increased competition and they express anxiety about the impact of acquisitions and corporate mergers. Twenty percent view recent tax reform as a new disincentive to corporate giving. These anxieties are expressed even more strongly by future CEO's who say charitable giving must produce 'tangible' company benefits." The study concludes "while there might be some bumpy paths ahead of us in the near future, the long term outlook will reflect a sustained commitment to community leadership and corporate giving."

It for this reason that the American Council for the Arts urges the Subcommittee to approve $238 million for the NEA in FY 1991. While able to avoid drastic proposed cuts to the agency, increases that have been received have been extremely small, and in terms of inflation the NEA has undergone cuts. Quite simply for the NEA to keep up with the cost of inflation from 1981 to 1991 it would have to receive $238 million next year. As a comparison, for the current FY 1990 the NEA only has $171.255 million from which to operate and the Bush Administration has only requested that the level increase to $175 million in FY 1991, still $63 million short of what would be needed to meet inflation.

The American Council for the Arts also supports the increased funding in the area of arts education. ACA believes that a part of education reform is that every child should have sequential K-12 classroom curriculum-based arts education. Our educational system has proven what we can do in education to stimulate a child's thinking and learning. There now exists the need to fight for the arts in the schools. In addition, ACA believes that arts education is a life long experience developed not only through classroom environments but also programs and performances of arts institutions. The parameters and encounter of the arts are endless and a person's involvement in their presentation and appreciation are unlimited.

I am confident my views are shared by many business people who have experienced the results of partnership funding with the National Endowment for the Arts and state arts agencies.

I appreciate the opportunity to testify before you today in strong support of increased federal funding of the National Endowment for the Arts.

Mr. YATES. Now we have our old friend and former Member, John Buchanan, Chairman, People for the American Way.

I remember, John, that in your earlier days, you used to be a preacher or a minister.

Mr. BUCHANAN. Yes, sir. I am an ordained Baptist minister, and once it happens, you cannot undo it. It's always there.

Mr. YATES. Okay. I hope you can convert some people.

Mr. BUCHANAN. Me too, Mr. Chairman.

I appreciate the opportunity to testify this morning. I will ask that my written statement be included in the record.

Mr. YATES. Without objection.

Mr. BUCHANAN. And carefully read by all the Members. I will summarize.

I have with me this morning Mr. Nick Tortorello. He's Chairman of Research and Forecast, Incorporated, that recently did a national survey on the subjects before the committee, and he will be here to respond to your questions with his expertise after my testimony.

The reauthorization of the Endowments and the 1991 appropriation present new opportunities to attack the National Endowment for the Arts by those who seek to impose content restrictions or other punishments on the endowment for activities, real or imagined, of which they disapprove.

Critics of the National Endowment have claimed they speak for the American people when they call for content restrictions or severe structuring of the agency or for refunding.

In the last few days, that criticism has been built into a fire storm, and the media of the National Council on the Arts which we earlier referred to in Winston-Salem, reflected the conflagration as the Council turned down two grants intended for University of Pennsylvania's Institute for Contemporary Art and deferred 18 others of individual artists—or to individual artists.

The details of one artist's pending grant application were leaked to Evans and Novak just prior to the National Council's weekend meeting. Her future theatrical work may be put in jeopardy because of the distortion in their column of elements of her prior performances.

The portrayal of this artist's work is similar to distortions and misrepresentations that have characterized the year-long attacks on the Arts Endowment.

Mr. Chairman, as you have made plain, in 25 years, 85 or so thousand grants, a tiny handful, have been called into question, and even these in various instances have been misinterpreted and misrepresented.

That is like having a snow white horse where someone has gotten out a magnifying glass and found 20 little black dots on the horse and claimed to the world the horse is black or dark grey and not white.

And I am sure with their magnifying glasses, they can find some more responsibilities, but it will not answer those thousands and thousands of grants that have done so much for our country.

Mr. YATES. Kind of like the chicken little story; isn't it, John?

Mr. BUCHANAN. It is, indeed.

Mr. YATES. Walking through the forest and an acorn falling on his head and exclaiming, "The sky is falling, the sky is falling."

Mr. BUCHANAN. A perfect illustration, Mr. Chairman.

Mr. YATES. I am glad you and I agree.

Mr. BUCHANAN. It's a bipartisan agreement, too. Religious Right spokesmen involved in an anti-NEA campaign are using the tactics in demagoguery out of context, destroying their meaning and continuing to claim that NEA funded works that they find offensive, even after the Endowment has clearly shown that no taxpayer's money went to a particular artist or performance.

Mr. Chairman, this small band of Religious Right and far right leaders have created a climate of fear that threatens the life of a Federal agency that has produced more programs that have uplifted and formed and inspired more Americans than any other, the National Endowment for the Arts.

But Congress should not fear this group of far right critics. While they claim to speak for mainstream America, they do not reflect the attitudes of the American people on the arts, the National Endowment for the Arts, or the current controversy.

PUBLIC SURVEY

The most recent sounding of public opinion on this issue conducted by the independent polling firm represented on my right shows that on three key issues before this committee, 1991 appropriations for NEA, restrictions on NEA funded art and the NEA grantmaking process, the public backs the art agency, not the far right leaders.

The poll gauged the views of a representative cross sample of 2800 Americans. In dozens of questions the survey probed the public's views of the NEA controversy, obscenity, nudity in the arts and censorship of the arts.

The public backs continued funding for NEA on the issue of whether Congress should continue to fund this 25-year-old distinguished institution. The critics are way out of line with public sentiment.

The Reverend Jerry Falwell recently said, and I quote, "We ought to close those bunch of thugs down if they cannot straighten out their act and certainly stop giving them money."

The American taxpayers disagree with that viewpoint and reject the characterization of this agency's accomplishments. Eighty percent support maintaining or increasing the arts—NEA's budget. Sixty-nine percent disagree that NEA is wasting taxpayers' money.

Far from being angry or resentful toward NEA, the overwhelming majority, 83 percent, feel the arts agency quote, "serves a very useful purpose for American society."

The public opposes content restrictions on NEA-funded art. In an attempt to stir up public outrage, the far right has tried to keep the debate focused on a handful of controversial NEA-funded works.

Referring to two art shows under attack, the Reverend Tim LaHaye recently claimed, and I quote, "The public was outraged and demanded that the government cease funding this type of art immediately."

Another unelected spokesman, the Reverend Pat Robertson, says, and I quote, "I think I speak for the taxpayers of America. We are fed up to here with funding . . ." what he labels way out, fringe artists. I don't know where these gentlemen get their data, but the statistics show this reading of the public is flat out wrong.

The public is far more worried about the dangers of the censorship than a few controversial art works. Sixty-six percent disagree with the statement that the Congress should prevent funding of controversial art projects or shows. Poll respondents were asked to choose between opposing viewpoints in this controversy—those who favor NEA funding cuts and content restrictions on NEA-funded projects and those who oppose such cuts and restrictions. Sixty-one percent chose the NEA side, and only 13 percent favored cuts and restrictions.

That is hardly the public ground swell that the far right leaders claim. The public does not want Congress involved in NEA's artistic decision. The NEA's critics have focused a heavy attack on the agency for doing its job, involving art experts in determining how to spend grant funds.

The Reverend Don Wildmon recently blasted the NEA as, and I quote, "Captive to a morally decadent minority which ridicules and mocks decent moral taxpayers."

And Phyllis Schlafly recently testified in Congress, "The whole idea that a Federal agency should be in the business of deciding which artists may enjoy taxpayers' money and which may not is offensive to Americans."

But most Americans prefer that the NEA continue making informed choices about arts funding. Seventy-six percent agreed the NEA directs money to deserving artists and artist organizations. Seventy percent agree that the agency should be capable of making funding decisions without Congress.

Sixty-three percent believe that citizen panels of the NEA or the NEA itself should decide which art projects get funded. Only 4 percent identified Congress as the appropriate decision maker.

In summary, these poll results demonstrate that while the mud is flying it isn't sticking to the NEA. The American people love the arts. Seventy-six percent say the arts are an important part of their life, and more citizens reported attending an arts event in the past year than attended a live sports event.

That is the real taxpaying, voting American majority. And they should not be drowned out by a vocal minority.

This poll confirms that the vast majority of the American people support the NEA and stand firmly committed to the principals of freedom of expression.

The American people clearly agree with former President Reagan when he said, "artists have to be brave. They live in a realm of ideas and expression, and their ideas will often be provocative and unusual.

Artists stretch the limits of understanding. They express ideas that are sometimes unpopular. And in an atmosphere of liberty, artists and patrons are free to think the unthinkable and create the audacious. They are free to make both horrendous mistakes and glorious celebrations. Where there is liberty, art succeeds. In societies that are not free, art dies."

Mr. Chairman, I ask you to let freedom ring and to understand the agency.

[The statement of John Buchanan follows:]

People For The American Way
ACTION FUND

TESTIMONY OF

THE HONORABLE JOHN H. BUCHANAN, JR.

Chairman, People For the American Way Action Fund

before the Subcommittee on Interior

of the

House Appropriations Committee

May 15, 1990

2000 M Street, NW, Suite 400, Washington, D.C. 20036 (202) 467-4999

Mr. Chairman, I am John H. Buchanan, Jr., Chairman of People for the American Way Action Fund, a 285,000 member nonpartisan civil liberties organization. I am pleased to be able to testify today on the 1991 appropriation for the National Endowment for the Arts.

The reauthorization of the Endowments and the 1991 appropriation present new opportunities to attack the NEA by those who seek to impose content restrictions or other "punishments" on the Arts Endowment for activities--real or imagined--they disapprove. Critics of the National Endowment for the Arts have claimed that they speak for the American people when they call for content restrictions, severe restructuring of the Endowment or defunding the agency.

In the last few days, the criticism has built into a firestorm, and the meeting of the National Council on the Arts in Winston-Salem reflected the conflagration as the Council turned down two grants intended for the University of Pennsylvania's Institute for Contemporary Art, and deferred 18 others to individual artists.

The details of one artist's pending grant application were leaked to Evans and Novak just prior to the National Council's weekend meeting. Her future theatrical work may be put in jeopardy because of the distortions in their column of elements of her prior performances. The portrayal of this artist's work is similar to distortions and misrepresentations that have characterized the year-long attacks on the Arts Endowment.

Religious Right spokesmen involved in the anti-NEA campaign are using the tactics of demagoguery in taking individual works out of context, distorting their meaning and continuing to claim that NEA funded works that they find offensive, even after the Endowment has clearly shown that no taxpayers' money went to a particular artist or performance.

For example, the American Family Association has continued to claim that the Kitchen Theater used NEA money to fund a performance by Annie Sprinkle, even though neither the NEA nor the New York Council on the Arts gave any funding for the Annie Sprinkle show. In an advertisement in USA Today, AFA listed a number of arts organizations that AFA claimed to be receiving current funding to "publish sexually explicit homosexual stories" who had not been funded for many years. Pat Robertson, Jerry Falwell and Donald Wildmon have continued to characterize the works of Robert Mapplethorpe as pornographic and obscene and that two of his pictures of young children are child pornography. These charges overlook the nearly two hundred works in the traveling exhibit--mostly of still lifes--and ignore the testament of the parents of the children in the pictures that the photographs of their children were taken with their approval and were not exploitive in any way.

Two weeks ago, I testified before the Senate Subcommittee on Education, Arts and Humanities and talked about the photograph that the Religious Right seized on to begin its assault on NEA: the photograph by Andres Serrano of a crucifix immersed in urine. As an ordained Baptist minister, I can see a theological lesson in that photograph, not blasphemy. To most, if not all Christians, the Cross represents Christ taking upon Himself our sin. So in addition to the terrible physical agony of a crucifixion, there was a spiritual agony of what our sinfulness and rebellion had heaped upon Him, the lamb of God. Therefore the shocking picture of the crucifix in urine can be interpreted as a faithful portrayal of a shocking, outrageous, offensive reality of our sinfulness heaped upon him. What is blasphemy to certain Religious Right leaders was to the artist a vivid statement of spiritual reality.

What about the painting of Christ shooting dope in another controversial exhibit? It is equally shocking, outrageous and offensive. Yet in this society and in this city and in many other places in the world, year after year, innocent young people are induced to dependency upon drugs. The agony on the face of that painting represents their agony as human beings. And Jesus said, "Even as ye have done it unto the least of these, my brethren, ye have done it unto me." Shocking art? Yes. Good theology? For me, yes. Do I believe that everyone has to agree with my interpretation of the picture? Absolutely not! That is what freedom is all about. That's what art is all about--to try to tell the truth, to try to portray reality, or shock us or move us into thinking about it.

Mr. Chairman, this small band of Religious Right and Far Right leaders have also been able to turn on their mail operation to flood the Hill with letters, post cards and phone calls demanding that Congress punish the Arts Endowment for its activities--all of which have been made controversial by their actions. They have now been joined by other Far Right organizations, the Eagle Forum and Concerned Women for America, who see this issue as a way to revive their own operations. Jerry Falwell has called those who support the NEA "thugs," and Don Wildmon has threatened to inform his network of clergy, radio and television stations of Congressional votes on support of NEA. They have created a climate of fear that threatens the life of a federal agency that has produced more programs that have uplifted, informed and inspired more Americans than any other--the NEA.

But Congress should not fear this group of far right critics. While they claim to speak for mainstream America, they <u>do not</u> reflect the attitudes of the American people on the arts, the National Endowment for the Arts, or the current controversy. They clearly <u>do not represent</u> the beliefs of the constituents of the 435 districts of this Nation.

The reason I am so confident in that statement is that I have studied the results of a nationwide public opinion poll that shows that Pat Robertson, Jerry Falwell, Don Wildmon and Phyllis Schlafly do not speak for the American people.

Poll Results: The American Public's Perspective on the NEA

In April, results of a nationwide public opinion poll conducted by Research and Forecasts, Inc. and commissioned by the People For the American Way Action Fund, were released. The poll questioned Americans about their attitudes about the continuing controversy surrounding the National Endowment for the Arts, their beliefs about the importance of the Endowment, and about their views on government censorship of the arts.

The poll gauged the views of a representative cross-section of 1,200 Americans on art censorship, the NEA controversy, federal funding for the arts and opinions of the Endowment's mission and activities, as well as their opinions on obscenity, their tolerance of "offensive" art, and the respondents' own involvement with the arts.

The Public's View of the NEA and on Federal Funding of the Arts

The public strongly approves of the NEA's performance. After respondents were read a brief description of the NEA's goals, its grant and funding decision systems adapted from the Guide to Federal Agencies, majorities expressed support for the Endowment's operation and management.

Eighty-three percent feel that the National Endowment for the Arts "serves a very useful purpose for American society." More than three quarters of those polled (76%) agree that the NEA "directs money to deserving artists and art organization." Denying that the NEA is wasting the taxpayers' money, 80 percent support maintaining or increasing the NEA's budget. When asked whether Congress should cut NEA funding and impose restrictions on NEA-funded projects, three out of five Americans oppose any funding cuts or restrictions. Only 13 percent of those questioned think that there should be no federal funding for the arts.

The public believes that the NEA "should be held responsible for the content of every work of art it funds" and that NEA "should be capable of making funding decisions without Congress."

Moreover, the survey found that solid majorities support federal funding for the arts, even for controversial artists. Many of the NEA's critics charge that this is not a question of censorship, but one of government sponsorship. The poll lays this charge to rest as well. Nearly two-thirds of the public believe that government funding for avant-garde or leading-edge artists should not be stopped because a few people feel their work is controversial. Sixty-six percent of Americans disagree

that "the Congress should prevent funding of any controversial arts projects or shows."

Americans Are Committed to Freedom of Expression

I am also pleased to report that the American public is committed to freedom of expression and to the arts. They overwhelmingly oppose censorship of artists' work and of controversial art, even if they find it personally offensive. According to the survey, 93 percent say that even when they find a particular piece of art offensive, "others have the right to view it." (Certainly this is borne out in the public response to the exhibit of works by Robert Mapplethorpe at the Contemporary Art Center in Cincinnati. According to a recent poll by the University of Cincinnati, even in that conservative city, a healthy majority of people believe that the photography exhibit should be shown.)

Although much of this debate has been framed in terms of obscenity, 96 percent of the public understands that "people have different views on what is obscene in art and what is not," and four out of five believe that nudity and sexual poses in art are not pornographic or obscene.

The American public overwhelmingly believes that "freedom of expression is essential to artists and the arts," and that Congress should not pass laws that interfere with our right to free expression. The public is strongly opposed to the imposition of content controls on federally funded art: 61 percent oppose "controls over the art content of projects funded by the Arts Endowment."

The Public Does Not Want Additional Controls Over NEA

Congressional critics and a number of Religious Right and extremist organizations have demanded that Congress impose strict controls over the NEA's grant-making process. These critics, who claim that they represent the American public, are wrong. According to this survey, Americans think Congress should not interfere with NEA's artistic decisions: when asked who should decide which NEA projects get funded, only 4 percent wanted Congressional involvement in NEA funding decisions. Sixty-three percent support leaving funding decisions to the NEA's citizen panels or to the NEA itself--a far cry from the claims of NEA opponents.

Opponents of the NEA have seized on a so-called "populist" theme to argue against funding of the arts, saying that the Endowment serves only a narrow constituency of wealthy, urban people and that the public places little value on the arts. Nothing could be farther from the truth. Seventy-six percent of Americans say the "arts are an important part of my life" and 85 percent say they wish they "had more time to enjoy cultural activities." Eighty-nine percent of those surveyed say that

"America's world leadership and competitiveness depend on the continued creativity of our citizens."

Americans attend more cultural events than sporting events--and wish there were more: 60 percent say that there are not enough cultural programs in their communities.

Furthermore, Americans admire artists. The notion that artists are an elite group of nonconformists, a picture sometimes painted by detractors of the arts, is not the image Americans hold. Ninety percent of those polled state that they "admire artists. Seventy-six percent believe that "most artists work hard for little pay, and three quarters disagree with the statement that "most artists think they're better than the rest of us."

We believe that the survey results demonstrate just how out of step with the public the NEA critics really are. Not only do Americans support the NEA and oppose government censorship of the arts, the vast majority want more art programs in their communities. Many want the NEA to increase its support for the arts. Moreover, according to the poll, the public refuses to allow a handful of vocal opponents to decide what art all of us can see.

Mr. Chairman, I see this controversy as a close parallel to what we saw in the Congressional fight for the Civil Rights Restoration Act. Some of the same people who oppose federal funding of the arts also were involved in trying to defeat that important legislation. Using similar tactics--distorting the facts, twisting the effects, and wrenching the meanings out of context--Religious Right leaders were able to flood the Hill with mail and phone calls in opposition. Congress did not bow then, and it should not bow now to these tactics and demagoguery. This poll confirms that the vast majority of the American people support the NEA and stand firmly committed to the principle of freedom of expression.

The American people clearly agree with former President Reagan when he said:

> Artists have to be brave: they live in a realm of ideas and expression and their ideas will often be provocative and unusual. Artists stretch the limits of understanding. They express ideas that are sometimes unpopular. In an atmosphere of liberty, artists and patrons are free to think the unthinkable and create the audacious. They are free to make both horrendous mistakes and glorious celebrations. Where there's liberty, art succeeds. In societies that are not free, art dies.

People For The American Way
ACTION FUND

May 17, 1990

The Honorable Sid Yates
Chairman
House Appropriations
Subcommittee on the Interior
B - 308 Rayburn House Office Building
Washington, D.C. 20515

Dear Chairman Yates:

Yesterday in response to your question during my testimony on the National Endowment for the Arts before the House Appropriations Subcommittee on the Interior, I misspoke about the National Association of Evangelicals' position on the NEA.

In a conversation with Dr. Robert Duggan, Director of the Office of Public Affairs of NAE, I learned that, contrary to my prior understanding, the Evangelical group has not taken a position on the NEA. Similarly, they are not associated with the campaign attacking the NEA or efforts to defund the agency. Dr. Duggan also indicated his personal confidence in NEA Chairman John Frohnmayer.

I regret my misunderstanding of the NAE's position, and I want to correct my statement accordingly. It is nevertheless true that there are many fundamentalists for whom televangelists like Falwell, Robertson and others do not speak and who are not a party to the Religious Right campaign against the Endowment.

Again, thank you for the opportunity to testify.

Sincerely,

John H. Buchanan, Jr.
Chairman

cc: Rep. Ralph Regula

2000 M Street, NW, Suite 400, Washington, D.C. 20036 (202) 467-4999

Mr. YATES. Thank you, sir.

SURVEY METHOD

Mr. TORTORELLO. Congressman, as John Buchanan mentioned, we are the polling firm, Research and Forecast, which did this survey. It was a nationwide survey. It was done by telephone. It was done randomly. Theoretically every household in the country had an equal chance of being represented in this survey, and clearly the results are overwhelmingly in support of the NEA continued to be funded in the manner it has been.

Mr. YATES. How many questions did you ask?

Mr. TORTORELLO. The questionnaire had about 80 questions.

Mr. YATES. Eighty questions on the telephone?

Mr. TORTORELLO. Correct. It took about 20 minutes.

Very often the statements or questions are read to the respondent, and he tells you how strongly he agrees or disagrees. So it goes very fast.

The survey itself took a total of 18 minutes.

Mr. YATES. Do you do political surveys, too?

Mr. TORTORELLO. I have in the past, yes.

Mr. YATES. You have.

Mr. TORTORELLO. Yes.

Mr. YATES. Is it as effective as this?

Mr. TORTORELLO. To be very honest with you, the truth is a hard thing to crush. The American people were very clear in their own minds how they felt with this issue, a lot more clear than they are very often choosing between political candidates.

But on this particular issue of censorship in the arts, obscenity in the arts, accountability, they clearly are fearful of censorship or too much government involvement.

Mr. YATES. How do you come to that conclusion?

Mr. TORTORELLO. Well, there are several different sources. Besides our particular poll, if you look at the survey that the University of Cincinnati conducted during the high point of the controversy there, nearly 60 percent of the public in Cincinnati, which is, you know, called the conservative area, supported the exhibition being shown and wanted it to continue.

Also, to share numbers of Members who turned out to see that exhibition, again is testimony to the support that a lot of Americans have for art that may be controversial or avant-garde, and that is in addition to the 80 responses to our questions.

And if you look at the other polls that have been done by Lou Harris or the L.A.Times, similar kinds of results were found.

Mr. YATES. Do you have a statement? Is that in your statement, John?

Mr. BUCHANAN. He's here to respond to your questions, Mr. Chairman, because they conducted the poll, and——

Mr. YATES. Right.

Are the questions in the poll in your statement and the responses?

Mr. BUCHANAN. In my written statement, a good many are.

Mr. TORTORELLO. We would be happy to put in the record a copy of the full report.

Mr. YATES. Very good. That's fine. That is what I was seeking to do.

[The information follows:]

RESEARCH & FORECASTS, INC.
A PUBLIC OPINION AND MARKET RESEARCH CONSULTING FIRM

# THE AMERICAN PUBLIC'S PERSPECTIVE ON FEDERAL SUPPORT FOR THE ARTS, AND THE CONTROVERSY OVER FUNDING FOR THE NATIONAL ENDOWMENT FOR THE ARTS

PREPARED FOR:

**THE PEOPLE FOR THE AMERICAN WAY ACTION FUND**

PREPARED BY:

**RESEARCH & FORECASTS, INC.,**

APRIL, 1990

RESEARCH & FORECASTS, INC.
501 EAST FIFTY SEVENTH ST., NEW YORK, N.Y. 10022, TEL. (212) 593 6424

Member
CASRO

**INTRODUCTION**

The following poll about the NEA and federal funding of the Arts was conducted by Research & Forecasts, Inc. of New York City during March, 1990 and was commissioned by The People for the American Way Action Fund of Washington D.C..

The main objective of this national survey of 1,200 U.S. adults was to elicit opinions regarding the funding controversy surrounding the National Endowment for the Arts (NEA).

We specifically wanted to learn how the American Public views the NEA, and to gauge attitudes toward legislation pending in the U.S. Congress regarding extending the NEA's charter, and how they view recent efforts to restrict the NEA's ability to fund and control the artistic content of art projects. We also examined public attitudes on such topics as censorship, nudity in the arts and public tolerance or "offensive" art.

The chief conclusion of the poll is that the American Public strongly supports the NEA's current role as a promoter and distributor of arts funding in the United States, and has no desire to see the current mechanisms for granting arts awards changed.*

* Please note: The questionnaire used in this survey with response totals is located in the appendix.

The American Public:

- o Supports continued NEA funding;
- o Opposes content restrictions on the NEA;
- o Opposes Congressional involvement in the funding process;
- o Takes a broad view of the arts, recognizing that work that is offensive to some may not be offensive to others, and that others have a right to view such art.

Technical Description

A representative random cross-section of the American Public was interviewed by telephone from March 14th through 26th, 1990 and asked questions on the topics of the arts, federal funding for the arts and about the recent funding controversy surrounding the NEA.

This document presents summary highlights of the survey and is based on computer tabulations of survey responses weighted to U.S. population statistics for the 48 contiguous states.

Regarding statistical accuracy, in theory, in 95 cases out of 100 the margin of error for the total results based on such a survey of 1200 respondents will differ by no more than three percentage points in either direction from what would have been obtained by seeking out all adult Americans. (Please note: the margin of error among the major demographic subgroups will range up to ± 5% to 8%.) Other sampling tolerances are shown on the following page.

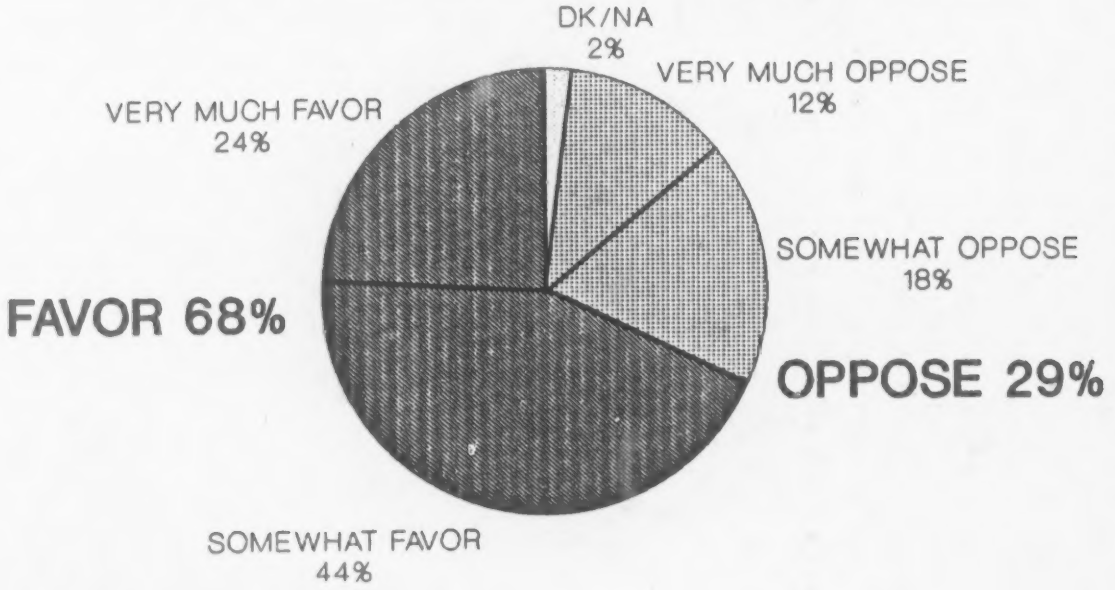
| Size of Sample on Which Survey Result is Based | Approximate Sampling Tolerances Applicable to Percentages At Or Near These Levels | | | | |
|---|---|---|---|---|---|
| | 50/50 | 60/40 | 70/30 | 80/20 | 90/10 |
| 100 | 11 | 10 | 10 | 9 | 6 |
| 250 | 8 | 7 | 7 | 6 | 5 |
| 300 | 6 | 6 | 6 | 5 | 4 |
| 400 | 6 | 5 | 5 | 5 | 4 |
| 500 | 5 | 5 | 5 | 4 | 3 |
| 600 | 5 | 5 | 4 | 4 | 3 |
| 800 | 4 | 4 | 4 | 3 | 3 |
| 1000 | 4 | 4 | 3 | 3 | 2 |
| 1200 | 3 | 3 | 3 | 3 | 2 |

How to use this table: Find the intersection between the sample size (for example, 500) and the approximate percentage distribution of the binomial in the sample (for example 80% said "yes," 20% said "no"). The number appearing at this intersection represents the estimated sampling error, at the 95% confidence level, expressed in percentage points (plus or minus, in this example, 4%). This percentage figure is the estimated margin of error.

**Finding 1: The American Public Strongly Supports Government Funding for the Arts**

Q7 Overall, more than two of three adult Americans (68%) favor federal funding compared to less than one in three (29%) opposed to government funding for the Arts. (See Figure 1).

# Figure 1
## GENERAL SUPPORT FOR FEDERAL FUNDING OF THE ARTS




1990 ARTS FUNDING SURVEY (N-1,200)

**Finding 2: The American Public Sides With the NEA in the Recent Controversy and Supports Continued Funding for the Endowment.**

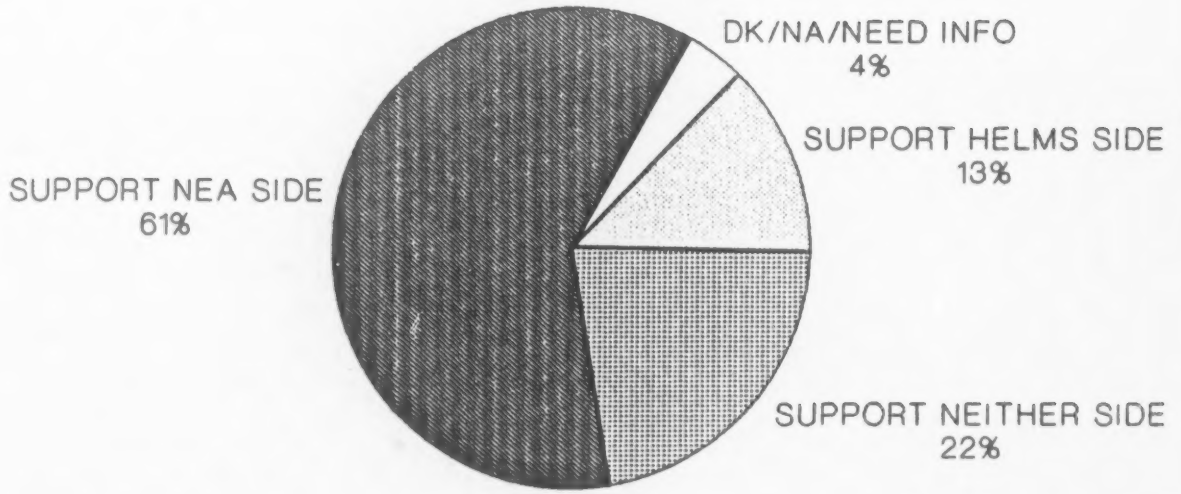
Q8 Fifty-seven percent of the public say they have "heard" something about, or are "familiar" with, the NEA controversy.

| | Very Familiar | Somewhat Familiar | Only Slightly Familiar | Only Heard of | Never Heard of | DK/NA | Heard of |
|---|---|---|---|---|---|---|---|
| | % | % | % | % | % | % | % |
| a. The National Endowment for the Arts | 12 | 24 | 21 | 19 | 25 | 1 | 76 |
| b. Senator Jesse Helms of North Carolina | 20 | 20 | 15 | 21 | 24 | 1 | 76 |
| c. The controversy surrounding the National Endowment for the Arts | 9 | 18 | 17 | 13 | 40 | 1 | 57 |
| | | | | | | | 57 |

Q11 When asked to choose* between the NEA's side of the debate (that funding decisions should be made by citizen-panels knowledgeable about the arts), and the anti-NEA position (that stricter controls and funding cuts be exercised upon the Arts Endowment - Senator Jesse Helms' position) - 61%, a solid majority, said they support the NEA. Only 13% support stricter content controls and funding cuts. Completing the picture, approximately one in five (22%) remain undecided or "on the fence" and only a few (4%) could not answer the question. (See Figure 2).

* (For specific wording refer to the questionnaire in the appendix)

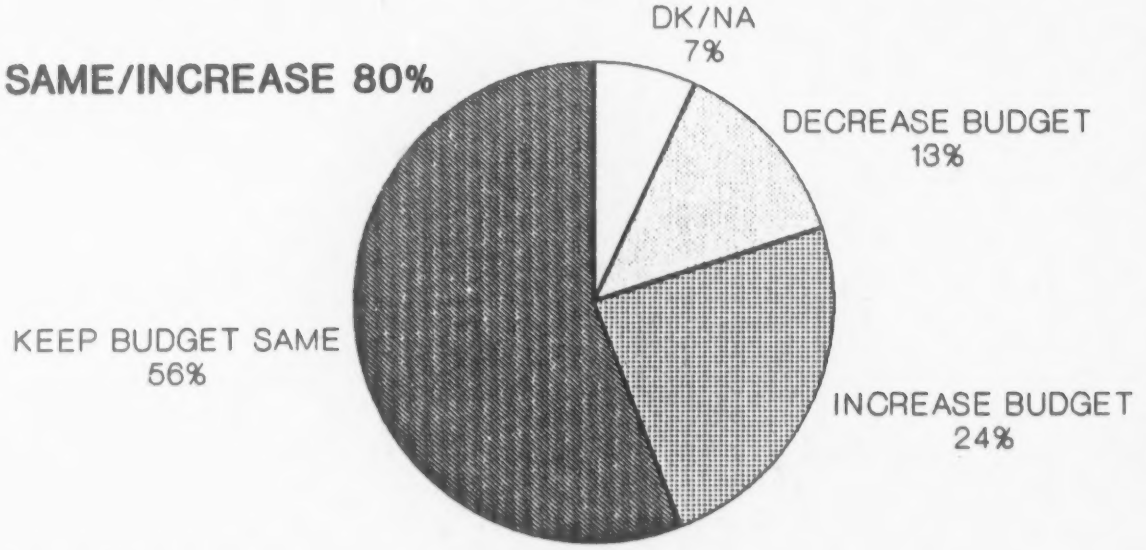
# Figure 2
## THE AMERICAN PUBLIC'S POSITION ON THE NEA CONTROVERSY




**1990 ARTS FUNDING SURVEY (N=1,200)**

Q13 Though critics of the NEA have called for funding cuts for the Endowment, 80% of the public support maintaining (56%) or increasing (24%) the NEA's budget. Only 13% favored cuts. (See Figure 3).

# Figure 3
## THE AMERICAN PUBLIC'S VIEW ON THE NEA'S ANNUAL BUDGET

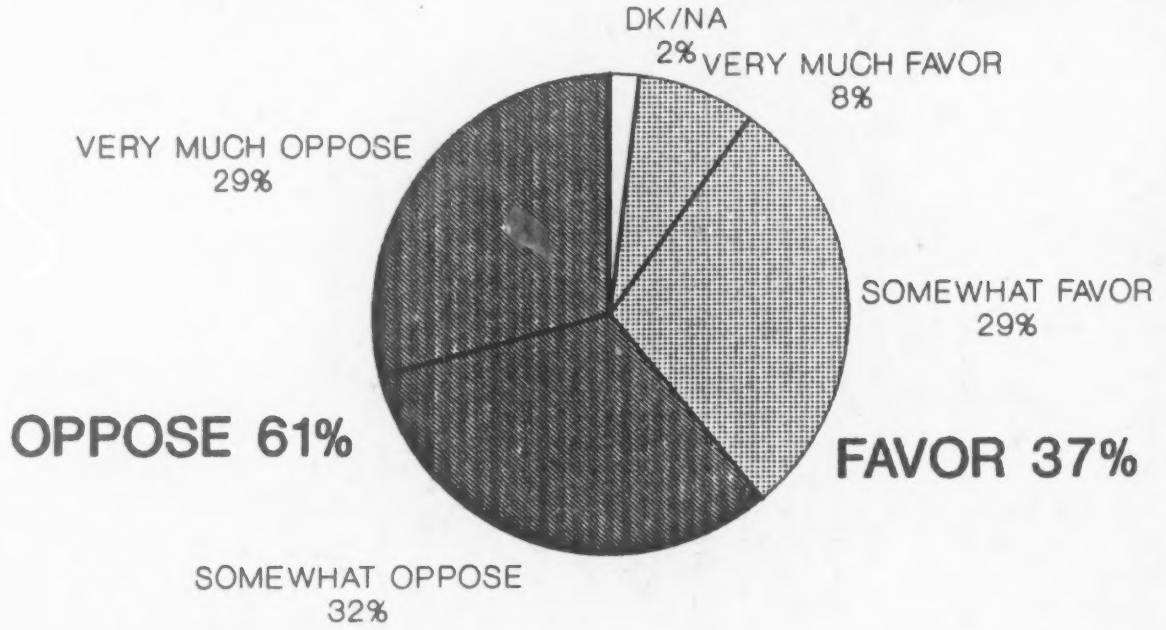



1990 ARTS FUNDING SURVEY (N=1,200)

**Finding 3: A Majority of the American Public Rejects the Idea of Greater Congressional Involvement in Arts Funding Decisions.**

Q12 When asked how they feel about the Congress requiring controls over content of art projects funded by the NEA, the majority of respondents rejected the "control" notion. 61% opposed Congressional controls compared to 37% favoring some form of controls. Only a small group (8%) indicated they were "very much in favor of controls" compared to a larger group (29%) indicating they were "very much opposed to controls." (See Figure 4.)

# Figure 4
# CONGRESSIONAL CONTROLS OVER CONTENT OF NEA FUNDED ART



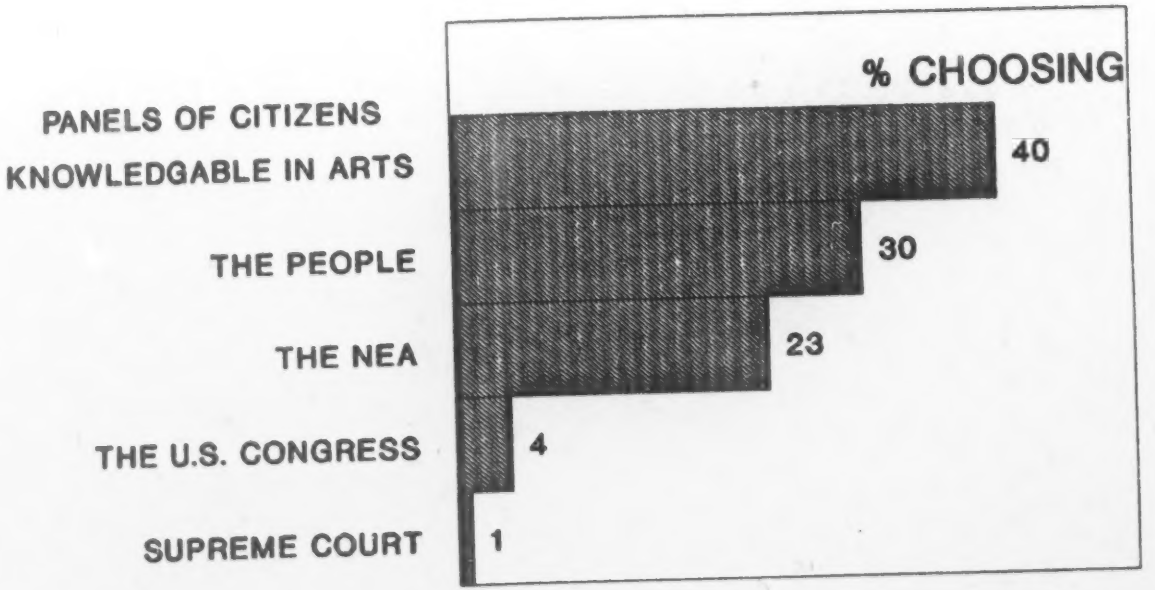

**1990 ARTS FUNDING SURVEY (N-1,200)**

Q15b Asked "who should decide which NEA projects get funded," only 4% of the respondents wanted the U.S. Congress to be involved in art funding decisions. A plurality of the public prefers to rely on the judgment of independent panels of citizens chosen for their knowledge and expertise by the NEA. Four of ten (40%) believe such panels are the best route for federal art funding decisions compared to 30% who cite the general public and almost one in four (23%) who believe these decisions should remain solely within the NEA's management structure. (See Figure 5.)

Q10d Ninety percent (90%) reject the notion that the NEA "should be run by politicians instead of artists, experts and other citizens."

Q14h Moreover, two of three adults (66%) disagree with the statement "the Congress should prevent funding of any controversial art projects or shows," indicating that the public wants Congress to steer clear of art content decisions.

# Figure 5
## WHO SHOULD DECIDE WHICH NEA PROJECTS GET FUNDED




1990 ARTS FUNDING SURVEY (N=1,200)

Q10h A strong majority (84%) also agreed with the statement that the NEA "should leave funding decisions for art projects to diverse panels of artists and citizens."

**Finding 4: The American Public Is Satisfied with the NEA's Performance.**

The public strongly approves of the NEA's performance. After respondents were read a brief description of the NEA's goals, its grant and funding decision systems (Question 10 of the survey), majorities expressed support for the organization's operation and management:

Q10c o 83% feel the NEA "serves a very useful purpose for American society;"

Q10a o 76% agree the NEA "directs money to deserving artists and art organizations;"

Q10e o 70% agree the NEA "should be capable of making funding decisions without Congress;"

Q10f o Only 31% agree the NEA "is a typical government bureaucracy."

While Americans believe the NEA should be held accountable for how it uses taxpayers' money, the public is divided on how to best to ensure that accountability.

Q10g o 60% agree the NEA "should be held responsible for the content of every work of art it funds;"

Q10i o The public is divided on how to ensure accountability: 51%, a bare majority, agree that the NEA "should require artists who receive grants to sign an oath regarding the content of their art"; 43% disagree.

Nevertheless, the NEA earns high marks for "not wasting the taxpayer's money" and for its funding choices.

Q10b o 69% disagree the NEA "is wasting the taxpayers' money;"

Q14g o 62% disagree "government funding to avant-garde or leading edge artists should be stopped because a few people feel their work is controversial."

**Finding 5: Americans Strongly Support the Arts.**

Contrary to the notion espoused by some that the NEA serves a narrow constituency, survey respondents describe the arts as personally important. Documenting the connection between art and the individual:

Q6b o Three quarters (76%) of those interviewed agree that "the arts are an important part of my life;"

Q6c o An even greater proportion (85%) concur that "I wish I had more time to enjoy cultural activities;"

Q6e o A similar number (82%) "wish they had more artistic talent;"

Q6f o 82% disagree that "art is mostly for rich people."

Q3 Nearly three of every four U.S. adults (72%) attended an arts event in the 12 months prior to the interview, compared to 53% who reported attending a live sports event.

Q4 This sample of the American public claimed to attend 6 arts/cultural events in the previous 12 month period as compared to just over 4 live sports events.

| Attended/Visited | Percent Attending/Visiting Last 12 Months | Average Number of Times Attending/Visited |
|---|---|---|
| | % | |
| The Arts (NET) | 72 | 6.00 |
| Live Music Concerts or Operas | 50 | 2.06 |
| Art Museums, Exhibits or Galleries | 48 | 1.71 |
| Live Professional Theatre Performances | 35 | 1.21 |
| Dance Performances or Recitals | 33 | 1.02 |
| Live Sports Events | 53 | 4.10 |

Q5 Additionally, one in four Americans (25%) reported using household funds to contribute to the Arts in the past 12 months.

Further, the American Public as reflected in the survey believes the arts play an important role in society for local communities and for the nation. The public also believes an increased focus on art will help America's world image.

Q6a o 93% feel "the arts are essential to enhance our society;"

Q61 o 72% agree "the arts contribute to the well being of my community;"

Q6d o 60% agree "there are not enough cultural programs in my community;"

Q6g o 88% state "art should play a bigger part in our educational system;"

Q6i o 89% indicate "America's world leadership and competitiveness depend on the continued creativity of our citizens."

Furthermore, Americans admire artists. The notion that artists are an elite group of nonconformists, a picture sometimes painted by detractors of the arts, does not seem to be the image Americans hold:

Q6h o 90% state "I admire artists;"

Q6k o 76% believe "most artists work hard for little pay;"

Q6m o 75% disagree with the statement that "most artists think they're better than the rest of us."

**Finding 6: The American Public Recognizes the Importance of Freedom of Expression and Individual Preferences, and Overall, Rejects Restrictions On Artists.**

The public strongly supports freedom of expression in the arts and holds freedom of expression as a basic tenet of the democratic system.

Q14e o 93% agree "even if I find a particular piece of art objectionable, others have the right to view it;"

Q14f o 96% agree "people have different views on what is obscene in art and what is not;"

Q14a o 80% disagree that "nudity in art is usually pornographic," and more than three out of five

Q14b (61%) disagreed with the statement that "sexual poses in art are pornographic;"

Q14k o 91% agree "diversity of opinion strengthens our democracy;"

Q14j o 81% agree "Congress should not pass laws that interfere with our rights to free expression."

Q14c Even while expressing support for some restrictions on truly obscene works, the public does not support blanket

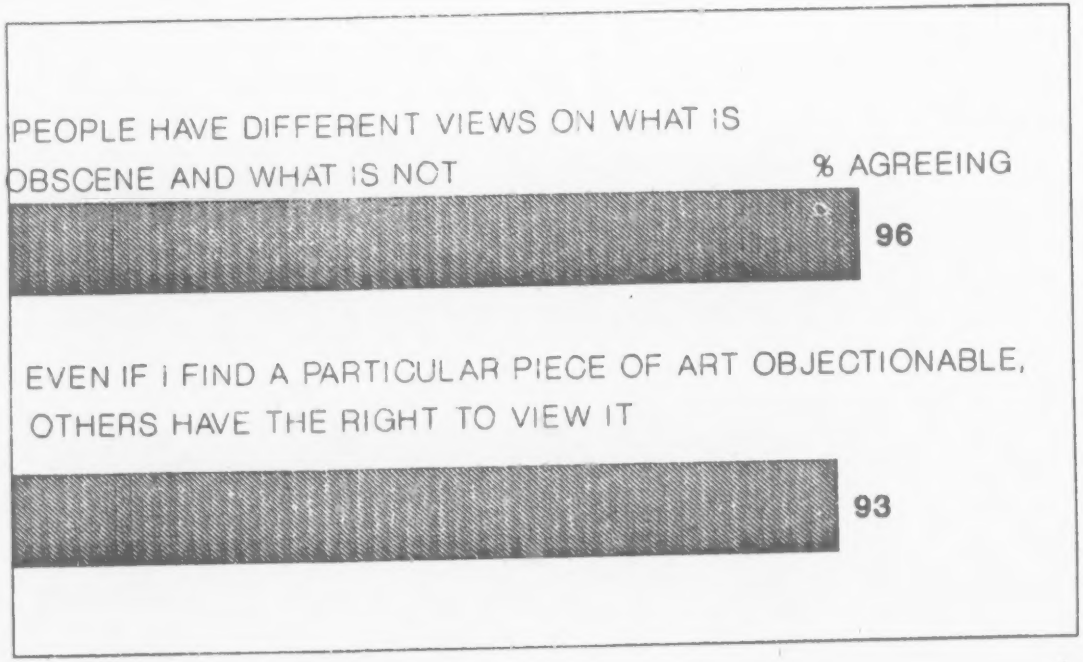
Q14d censorship. While a majority (53%) say "art should be censored if it offends a majority of the people," 74% agree

Q14i that "censorship of the arts is not the American way."

Q6j Indeed, 93% say "freedom of expression is essential to artists and the arts."

30-505 O-90—11

# FIGURE 6
## BELIEFS ABOUT OBSCENITY IN ART


PEOPLE HAVE DIFFERENT VIEWS ON WHAT IS OBSCENE AND WHAT IS NOT
% AGREEING
96
EVEN IF I FIND A PARTICULAR PIECE OF ART OBJECTIONABLE, OTHERS HAVE THE RIGHT TO VIEW IT
93

1990 ARTS FUNDING SURVEY (N=1,200)

Q14c Eighty-six percent (86%) agree "art exhibits should give notice to parents if the art is not appropriate for children."

**Conclusion: The Public Favors A Continued NEA Role in Fostering the Arts and Opposes Further Restrictions on NEA.**

- The American Public stands strongly behind the the NEA's role in fostering the arts;
- The American Public is satisfied with the NEA'S performance, and sides with the NEA on issues of artistic freedom of expression, not with Senator Helms and his supporters;
- The American Public believes politicians in Congress are not the right people to make funding decisions. They would prefer NEA control of funding, leaving art content decisions to panels of citizens knowledgeable in the arts;
- The American Public values art and believes the arts benefit society on a local and national level.
- Finally, the American Public believes that the Arts Endowment should continue to fund artists whose work may be deemed controversial.

# APPENDIX A

# QUESTIONNAIRE

R&F ARTS FUNDING STUDY (QX90008E) MARCH 14, 1990

TABULATIONS (WEIGHTED)

Predesignate Male [ ] Female [ ]

Sample Replicate # _____ Page # _____

Respondent ID# ___ ___ ___ ___

Interviewer Name:_____ID# ___ ___ ___

Editor Name: _____ID# ___ ___ ___

Coder Name: _____ID# ___ ___ ___

Today's Date____/ ____/ ____
Mo Day Year

Respondent Name: _____

Phone Number: (_____)_____-_____
Area Code Phone Number

Time Started _____ AM[ ] PM[ ] Finished _____ AM[ ] PM[ ]

Time Elapsed _____ (MINUTES)

SCREENING INTRODUCTION:

Hello, my name is _____ from Research & Forecasts, a national public opinion research firm. I'm calling long distance in connection with a special opinion survey on the arts in America. Survey results may be presented to members of the U.S. Congress. All opinions will remain confidential. But first, let me verify, is this area code _____ and the number _____-_____.

May I please speak with the youngest male who is at home, and is 18 years of age or over?

(IF NO MALES AT HOME ASK:)
May I please speak with the youngest female, 18 years of age or over who is at home?

RESPONDENT INTRODUCTION:

(IF NOT PERSON WHO ANSWERED THE PHONE SAY:)
Hello, my name is _____ from Research & Forecasts, a national public opinion research firm. I'm calling long distance in connection with a special opinion study on the arts in America. Survey results may be presented to members of the U.S. Congress. Your opinions will remain confidential.

(START HERE IF RESPONDENT IS SAME PERSON WHO ANSWERED PHONE:)
We are conducting a brief study and would appreciate your help. Are you 18 years of age or older and a resident of this household?

(IF "YES" TO BOTH, GO TO Q1. IF "NO" TO EITHER ASK:)
Is there someone else I may speak to who lives in this household and is 18 or over?

(IF "YES" REPEAT INTRODUCTION FOR NEW RESPONDENT. IF "NO," ASK:)
When is the best time to call back to speak with someone who lives here and is 18 or over? (RECORD CALL BACK INFORMATION ON SAMPLE SHEET.)

(IF ALL RESIDENTS OF THIS HOUSEHOLD ARE "UNDER 18," RECORD AS "TERMINATE/AGE")

(TO ARRANGE A CALLBACK, SAY:)
What would be a convenient time for us to call back to speak with (POSITION OF RESPONDENT). In the morning, afternoon or evening? For whom should I ask? Thank you.

R&F ARTS FUNDING STUDY (QX900008E) MARCH 14, 1990

This survey is about the arts, people involved in the arts, and current issues related to funding or supporting the arts.

1. To start, when I mention the word "arts" what comes to mind? PROBE: What do you consider or include in the arts? Anything else?

| | % |
|---|---|
| Visual Arts (Net) | 81 |
| Performing Arts (Net) | 72 |
| Museums/Art Galleries | 17 |
| Literature/Poetry | 9 |
| Movies | 6 |
| Architecture | 2 |
| TV/Radio | 2 |
| Scenery/Foliage | 1 |
| Self Exp./Creativity | 1 |
| Beauty/Culture | 1 |
| Sports | 1 |
| Humanities | * |
| All Other | 1 |
| Nothing/None | 2 |
| DK/NA | 1 |

COMPLETE BANNER PAGES APPEAR AT END OF QUESTIONNAIRE

2. What role do the arts play in your life? NO PROBE

| | % |
|---|---|
| Appreciation (Net) | 45 |
| Personal Involvement (Net) | 11 |
| Family Involvement | 3 |
| Beauty/Culture | 3 |
| Enrichment/Education | 2 |
| Want Children Exposed to Art | 1 |
| Better Understanding of the World | 1 |
| Major Role (Unspecified) | 5 |
| All Other | 1 |
| Nothing/Not Much/DK | 36 |
| DK/NA | 1 |

COMPLETE BANNER PAGES APPEAR AT END OF QUESTIONNAIRE

3. The next set of questions deal with your own personal activities. Which of the following have you personally visited or attended in the past 12 months? (ASK ALL ACTIVITIES.)

4. (FOR EACH ACTIVITY ATTENDED/VISITED IN Q.3 ASK:) How many times in the past 12 months did you visit (READ ITEM)?

| | Q.3 Attended/Visited | | | Q.4 Number of Times Attended/Visited | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Yes | No | DK/NA | 1 | 2-3 | 4-6 | 7-12 | 13-24 | 25 PLUS | DK/NA |
| | % | % | % | % | % | % | % | % | % | % |
| a. Art museums, exhibits or galleries | 48 | 52 | * | 14 | 20 | 9 | 3 | 1 | 1 | * |
| b. Dance performances or recitals | 33 | 67 | * | 11 | 14 | 5 | 2 | * | * | * |
| c. Live music concerts or operas | 51 | 49 | - | 13 | 20 | 10 | 4 | 2 | 1 | 1 |
| d. Live professional theater performances | 35 | 65 | * | 12 | 12 | 7 | 2 | 1 | 1 | * |
| e. Live Sports events | 53 | 47 | * | 8 | 14 | 11 | 9 | 6 | 5 | * |

* Less than 1%
- No answers

R&F ARTS FUNDING STUDY (QX90008E) MARCH 14, 1990

5. Have you or any member of your household contributed any money to the arts in the past 12 months?

| | % |
|---|---|
| Yes | 25 |
| No | 72 |
| DK/NA | 3 |

6. The next series of questions deal with your feelings about the arts, artists and creativity in America. For each of the following statements please tell me whether you strongly agree, agree somewhat, disagree somewhat, or strongly disagree. (START AT X'D ITEM. READ EACH STATEMENT.)

| | Strongly Agree | Agree Somewhat | Disagree Somewhat | Strongly Disagree | DK/ NA | Agree |
|---|---|---|---|---|---|---|
| | % | % | % | % | % | % |
| a. The arts are essential to enhance our society | 57 | 36 | 4 | 2 | 1 | 93 |
| b. The arts are an important part of my life | 33 | 43 | 17 | 6 | 1 | 76 |
| c. I wish I had more time to enjoy cultural activities | 48 | 37 | 10 | 3 | 1 | 85 |
| d. There are not enough cultural programs in my community | 33 | 27 | 22 | 14 | 5 | 60 |
| e. I wish I had more artistic talent | 51 | 31 | 10 | 6 | 1 | 82 |
| f. Art is mostly for rich people | 7 | 11 | 18 | 64 | 1 | 18 |
| g. Art should play a bigger part in our educational system | 56 | 32 | 7 | 3 | 2 | 88 |
| h. I admire artists | 55 | 35 | 6 | 3 | 1 | 90 |
| i. America's world leadership and competitiveness depend on the continued creativity of our citizens | 52 | 37 | 6 | 3 | 3 | 89 |
| j. Freedom of expression is essential to artists and the arts | 66 | 27 | 4 | 2 | 1 | 93 |
| k. Most artists work hard for little pay | 44 | 32 | 9 | 4 | 11 | 76 |
| l. The arts contribute to the economic health and well being of my community | 26 | 46 | 15 | 8 | 5 | 72 |
| m. Most artists think they're better than the rest of us | 6 | 12 | 33 | 42 | 8 | 17 |

7. Do you support the idea of the federal government funding the arts? Would you say you are (READ LIST) government funding for the arts?

| | % |
|---|---|
| Very much in favor of | 24 |
| Somewhat in favor of | 44 |
| Somewhat opposed to or | 18 |
| Very much opposed to | 12 |
| DK/NA | 2 |

R&F ARTS FUNDING STUDY (QX90008E) MARCH 14, 1990

8. For each of the following could you please tell me how familiar you are with the person, organization, or arts related issue. Please answer "very familiar", "somewhat familiar", "only slightly familiar", "only heard of" or "never heard of". (START AT X'D ITEM)

| | Very Familiar | Somewhat Familiar | Only Slightly Familiar | Only Heard of | Never Heard of | DK/NA | Heard of |
|---|---|---|---|---|---|---|---|
| | % | % | % | % | % | % | % |
| a. The National Endowment for the Arts | 12 | 24 | 21 | 19 | 25 | 1 | 76 |
| b. Senator Jesse Helms of North Carolina | 20 | 20 | 15 | 21 | 24 | 1 | 76 |
| c. The controversy surrounding the National Endowment for the Arts | 9 | 18 | 17 | 13 | 40 | 1 | 57 |

(FOR EACH BOXED ITEM RESPONDENT IS "VERY FAMILIAR" OR "SOMEWHAT FAMILIAR" WITH ASK Q.9a THROUGH Q.9c, RESPECTIVELY)

9a. How would you describe the National Endowment for the Arts? Anything else?

| | % |
|---|---|
| Neutral (Net) | 36 |
| Positive (Net) | 30 |
| Negative (Net) | 14 |

COMPLETE BANNER PAGES APPEAR AT END OF QUESTIONNAIRE

9b. What do recall about Senator Jesse Helms of North Carolina? Anything else?

| | % |
|---|---|
| Neutral (Net) | 66 |
| Negative (Net) | 40 |
| Positive (Net) | 11 |

COMPLETE BANNER PAGES APPEAR AT END OF QUESTIONNAIRE

9c. What can you tell me about the controversy surrounding the National Endowment for the Arts? What else?

| | % |
|---|---|
| Funding for Obscene/ Vulgar/Pornography | 32 |
| Continued Funding/ Public vs. Private | 19 |
| Helms Tried to Restrict Funds | 13 |
| Free Expression vs. Censorship | 13 |
| Specific Art Mentions | 6 |
| Bad Taste/Don't Support Pornography | 4 |
| Agree with NEA/ Disagree w/ Helms | 3 |
| Agree with Helms/ Disagree w/ NEA | 2 |
| All Other | 2 |
| Don't Know/Nothing/ Not Aware | 30 |
| DK/NA | 2 |

COMPLETE BANNER PAGES APPEAR AT END OF QUESTIONNAIRE

R&F ARTS FUNDING STUDY (QX90008E) MARCH 14, 1990

(READ VERBATIM TO ALL RESPONDENTS:)

10. The goal of the National Endowment for the Arts, also known as the Arts Endowment, is to foster professional excellence in the arts in America, to nurture and sustain them, and to help create a climate in which they may flourish so they may be experienced and enjoyed by the widest possible public.

The Arts Endowment awards grants to individuals, state and regional arts agencies and non-profit organizations representing the highest quality in the fields of performing and visual arts, folk arts, literature, film, radio, television and museums.

Funding decisions by the Arts Endowment are made by diverse committees of citizens knowledgeable about the arts, drawn from across the country.

Based on not just what you know is true but your impressions, expectations, or anything else you have read or heard about the Arts Endowment, please answer the next statements as to whether you strongly agree, agree somewhat, disagree somewhat, or strongly disagree. The Arts Endowment ...(START AT X'D ITEM)

| | Strongly Agree | Agree Somewhat | Disagree Somewhat | Strongly Disagree | DK/ NA | Agree | Disagree |
|---|---|---|---|---|---|---|---|
| | % | % | % | % | % | % | % |
| a. Directs money to deserving artists and art organizations | 26 | 50 | 7 | 3 | 14 | 76 | 10 |
| b. Is wasting the taxpayers' money | 6 | 14 | 33 | 36 | 10 | 21 | 69 |
| c. Serves a very useful purpose for American society | 40 | 43 | 7 | 4 | 6 | 83 | 11 |
| d. Should be run by politicians instead of artists, experts and other citizens | 2 | 5 | 21 | 69 | 3 | 7 | 90 |
| e. Should be capable of making funding decisions without Congress | 38 | 32 | 15 | 9 | 6 | 70 | 24 |
| f. Is a typical government bureaucracy | 8 | 23 | 32 | 17 | 20 | 31 | 49 |
| g. Should be held responsible for the content of every work of art it funds | 29 | 31 | 18 | 17 | 5 | 60 | 35 |
| h. Should leave funding decisions for art projects to diverse panels of artists and citizens | 34 | 50 | 8 | 3 | 5 | 84 | 11 |
| i. Should require artists who receive grants to sign an oath regarding the content of their art | 20 | 31 | 20 | 24 | 5 | 51 | 43 |

11. Currently, there is a controversy in the U.S. Congress over how the Arts Endowment should operate and whether it should exist at all. (READ X'D PARAGRAPH FIRST THEN THE OTHER PARAGRAPH NOT X'D.)

[ ] Several members of the U.S. Congress, including Senator Jesse Helms of North Carolina, argue that funding for the Arts Endowment should be cut or eliminated altogether. They charge that the Arts Endowment has funded artists, works of art, and performances that are "obscene", blasphemous" or "offensive". They say that, while artists have the right to do whatever they want, they should not create "offensive art" with taxpayers' money. Further, they recommend imposing strict regulations on the content of art funded by the Endowment. They also argue that in a time of limited resources, federal funding for the arts should be a low priority because the arts in America can survive without government support.

[ ] Supporters of the Arts Endowment point out that since the Endowment was created 25 years ago, only 20 of 80,000 grants made by the Arts Endowment have been at all controversial. In addition, they contend that without the Arts Endowment, many arts programs serving the states and local communities would be forced to close down. They also argue that to protect the Constitution's guarantee of free expression and to avoid government censorship it is crucial that funding decisions be made by independent panels of diverse citizens knowledgeable in the arts, rather than by politicians.

Now that you have heard what people on both sides of the controversy are saying about the Arts Endowment, which side do you agree with (READ ALL STATEMENTS CIRCLE ONE ANSWER)

| | % |
|---|---|
| Jesse Helm's side and those that support cutting funding and stricter controls over the Arts Endowment | 13 |
| The side that supports the Arts Endowment with funding decisions made by panels of citizens knowledgeable about the arts | 61 |
| Or neither side, you're on the fence | 22 |
| (DON'T READ.) NEED TO KNOW MORE | 2 |
| DK/NA | 2 |

12. Overall how do you feel about the Congress requiring controls over the art content of projects funded by the Arts Endowment. Would you say you are ..... (READ LIST.)

| | % | |
|---|---|---|
| Very much in favor of controls | 8 | \ |
| Somewhat in favor of controls | 29 | / 37 |
| Somewhat opposed to controls | 32 | \ |
| Very much opposed to stricter controls | 29 | / 61 |
| DK/NA | 2 | |

13. Considering an Arts Endowment budget of $171 million, or less than one dollar per U.S. citizen, are you in favor of ..... (READ LIST)

| | % |
|---|---|
| Increasing the budget | 24 |
| Decreasing the budget | 13 |
| Keeping the budget as it is today | 56 |
| DK/NA | 7 |

R&F ARTS FUNDING STUDY (QZ90008E) MARCH 14, 1990

14. Please answer the next statements as to whether you strongly agree, agree somewhat, disagree somewhat, or strongly disagree. (START AT X'D ITEM)

| | Strongly Agree | Agree Somewhat | Disagree Somewhat | Strongly Disagree | DK/ NA | Agree | Disagree |
|---|---|---|---|---|---|---|---|
| a. Nudity in art is usually pornographic | 8 | 10 | 30 | 50 | 2 | 18 | 80 |
| b. Sexual poses in art are pornographic | 18 | 18 | 32 | 29 | 3 | 36 | 61 |
| c. Art exhibits should give notice to parents if the art is not appropriate for children | 60 | 26 | 7 | 6 | 1 | 86 | 13 |
| d. Art should be censored if it offends a majority of people | 26 | 26 | 22 | 24 | 2 | 53 | 46 |
| e. Even if I find a particular piece of art objectionable, others have the right to view it | 67 | 27 | 3 | 2 | 1 | 93 | 6 |
| f. People have different views on what is obscene in art and what is not | 75 | 21 | 1 | 2 | * | 96 | 3 |
| g. Government funding to avant-garde or leading edge artists should be stopped because a few people feel their work is controversial | 8 | 22 | 27 | 35 | 8 | 30 | 62 |
| h. The Congress should prevent funding of any controversial art projects or shows | 13 | 18 | 30 | 35 | 4 | 31 | 66 |
| i. Censorship of the arts is not the American way | 48 | 25 | 14 | 10 | 3 | 74 | 23 |
| j. Congress should not pass laws that interfere with our rights to free expression | 58 | 23 | 12 | 6 | 1 | 81 | 18 |
| k. Diversity of opinion strengthens our democracy | 61 | 30 | 5 | 2 | 2 | 91 | 7 |

15a. Who should decide which art projects get funded ... (READ LIST. CIRCLE ALL ANSWERS.)

15b. If you could only pick one group to decide, who would you pick (READ LIST.)

| | ----Q.15a--- Yes | No | DK/ NA | --Q.15b-- One Pick |
|---|---|---|---|---|
| | % | % | % | % |
| The U.S. Supreme Court | 12 | 85 | 3 | 1 |
| The U.S. Congress | 18 | 78 | 4 | 4 |
| The National Endowment for the Arts | 80 | 16 | 4 | 23 |
| Panels of Citizens Knowledgeable in the Arts | 89 | 9 | 2 | 40 |
| The People | 80 | 17 | 3 | 30 |
| DK/NA | | | | 2 |

R&F ARTS FUNDING STUDY (QX900008E) MARCH 14, 1990

DEMOGRAPHICS

D.1 Gender (DON'T READ. NOTE FROM VOICE IDENTIFICATION):

| | % |
|---|---|
| MALE | 48 |
| FEMALE | 52 |

D.2 Which of the following categories best describes your age? (READ LIST)

| | % |
|---|---|
| 18 to 24 | 14 |
| 25 to 34 | 23 |
| 35 to 44 | 20 |
| 45 to 54 | 14 |
| 55 to 64 | 11 |
| 65 or over | 17 |
| REFUSED | 1 |
| DK/NA | - |
| Median | 40 |

D.3 What is the last grade of school you completed? (DON'T READ LIST. CIRCLE ONE ANSWER)

| | % |
|---|---|
| LESS THAN A HIGH SCHOOL GRADUATE | 9 |
| A HIGH SCHOOL GRADUATE | 35 |
| SOME COLLEGE | 27 |
| A COLLEGE GRADUATE | 17 |
| SOME POST GRADUATE COURSES | 4 |
| A POST GRADUATE DEGREE | 8 |
| REFUSED | * |
| DK/NA | - |

D.4 Are you a parent of any children, under 18 years of age, living in this household?

| | % |
|---|---|
| YES | 37 |
| NO | 63 |
| REFUSED | * |
| DK/NA | * |

D.5 How many people live in this household? (DON'T READ)

| | % |
|---|---|
| ONE | 17 |
| TWO | 31 |
| THREE | 21 |
| FOUR OR MORE | 30 |
| DK/NA | 1 |

D.6 Would you describe yourself as being a Republican, a Democrat, or an Independent?

| | % |
|---|---|
| Republican | 29 |
| Democrat | 32 |
| Independent | 35 |
| OTHER (SPECIFY) | 2 |
| _____ | |
| REFUSED | 1 |
| DK/NA | 1 |

D.7 Are you registered to vote?

| | % |
|---|---|
| Yes | 82 |
| No | 17 |
| DK/NA | 1 |

D.8 What is your ethnic or racial background? (READ LIST)

| | % | |
|---|---|---|
| White | 85 | |
| Black | 11 | |
| Asian (JAPANESE, CHINESE, KOREAN, ETC.) | 1 | |
| Hispanic | 1 | |
| (INTERVIEWER INCLUDE:) Mexican, Puerto Rican, Spanish, Latin American, Other Hispanic | | |
| Other background | 1 | |
| (SPECIFY)_____ | | |
| REFUSED/DK/NA | 1 | |

D.9 What state do you live in?_____
Region (SUPERVISOR CODE)

| | % | |
|---|---|---|
| EAST | 24 | |
| SOUTH | 32 | |
| MIDWEST | 24 | |
| WEST | 20 | |
| REFUSED/DK/NA | - | |

D.10 How would you describe the community in which you live? Is it a .... (READ LIST).

| | % |
|---|---|
| City | 36 |
| Town | 23 |
| Suburb | 19 |
| Rural area | 21 |
| REFUSED/DK/NA | 1 |

D.11 Which of the following best describes your occupation or activity? (READ LIST)

| | % | |
|---|---|---|
| Self-employed | 13 | \ 58 |
| Employed Full-Time | 45 | / |
| Employed Part-Time | 9 | |
| Retired | 16 | |
| Student | 6 | |
| Unemployed | 2 | |
| Homemaker | 8 | |
| Other | 1 | |
| DK/NA/REFUSED | * | |

D.12 Which of the following best describes your total annual household income for 1989? (READ LIST)

| | % | |
|---|---|---|
| Under $10,000 | 10 | \ 49 |
| $10,000 to under $20,000 | 18 | / |
| $20,000 to under $30,000 | 21 | |
| $30,000 to under $40,000 | 16 | \ |
| $40,000 to under $50,000 | 10 | 43 |
| $50,000 to under $75,000 | 10 | / |
| More than $75,000 | 7 | |
| REFUSED/DK/NA | 8 | |

Q.1 WHEN I MENTION THE WORD "ARTS", WHAT COMES TO MIND?

| | | SIDE SUPPORTING | | | CONGRESS CONTROL OVER ART CONTENT | | REGION | | | | POLITICAL AFFILIATION | | | LIVING AREA | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE | FAVOR | OPPOSE | EAST | SOUTH | MIDWEST | WEST | REPUB. | DEMOC. | INDEP. | CITY | TOWN | SUBURB | RURAL | PARENT |
| UNWEIGHTED BASE: | 1200 | 139 | 766 | 258 | 416 | 753 | 296 | 326 | 305 | 273 | 349 | 365 | 434 | 442 | 275 | 232 | 240 | 501 |
| TOTAL | 1200<br>100% | 155<br>100% | 742<br>100% | 261<br>100% | 440<br>100% | 724<br>100% | 290<br>100% | 382<br>100% | 287<br>100% | 241<br>100% | 344<br>100% | 389<br>100% | 419<br>100% | 434<br>100% | 279<br>100% | 227<br>100% | 250<br>100% | 441<br>100% |
| VISUAL ARTS (NET) | 966<br>81% | 126<br>82% | 599<br>81% | 206<br>79% | 346<br>79% | 595<br>82% | 224<br>77% | 310<br>81% | 237<br>83% | 195<br>81% | 285<br>83% | 307<br>79% | 337<br>80% | 352<br>81% | 230<br>82% | 175<br>77% | 202<br>81% | 361<br>82% |
| PAINTING/DRAWING/ PICTURES | 871<br>73% | 121<br>78% | 529<br>71% | 188<br>72% | 324<br>74% | 525<br>73% | 195<br>67% | 281<br>74% | 215<br>75% | 180<br>75% | 255<br>74% | 277<br>71% | 302<br>72% | 322<br>74% | 213<br>76% | 153<br>68% | 176<br>70% | 322<br>73% |
| SCULPTURE/NATURE | 273<br>23% | 28<br>18% | 189<br>26% | 46<br>18% | 76<br>17% | 194<br>27% | 61<br>21% | 86<br>22% | 64<br>22% | 63<br>26% | 80<br>23% | 85<br>22% | 100<br>24% | 103<br>24% | 66<br>24% | 50<br>22% | 54<br>22% | 98<br>22% |
| CRAFTS | 82<br>7% | 8<br>5% | 45<br>6% | 29<br>11% | 23<br>5% | 56<br>8% | 15<br>5% | 30<br>8% | 17<br>6% | 20<br>8% | 26<br>8% | 29<br>7% | 25<br>6% | 29<br>7% | 12<br>4% | 11<br>5% | 30<br>12% | 22<br>5% |
| PHOTOGRAPHY | 62<br>5% | 10<br>6% | 43<br>6% | 9<br>3% | 15<br>3% | 46<br>6% | 18<br>6% | 16<br>4% | 20<br>7% | 8<br>3% | 22<br>6% | 19<br>5% | 19<br>4% | 14<br>3% | 12<br>4% | 18<br>8% | 18<br>7% | 23<br>5% |
| POTTERY/CERAMICS | 15<br>1% | 1<br>1% | 11<br>1% | 2<br>1% | 4<br>1% | 11<br>1% | 4<br>1% | 2<br>1% | 5<br>2% | 3<br>1% | 8<br>2% | 5<br>1% | 2<br>* | 6<br>1% | 4<br>1% | 2<br>1% | 2<br>1% | 7<br>2% |
| VISUAL ART/ART /WORKS (UNSPEC) | 117<br>10% | 11<br>7% | 84<br>11% | 21<br>8% | 40<br>9% | 77<br>11% | 32<br>11% | 34<br>9% | 34<br>12% | 18<br>7% | 37<br>11% | 42<br>11% | 38<br>9% | 39<br>9% | 27<br>10% | 24<br>11% | 26<br>10% | 52<br>12% |
| OTHER VISUAL ARTS | 11<br>1% | -<br>- | 8<br>1% | 2<br>1% | 2<br>* | 10<br>1% | 4<br>1% | 1<br>* | 2<br>1% | 4<br>2% | 3<br>1% | 4<br>1% | 3<br>1% | 8<br>2% | 1<br>1% | 1<br>* | 1<br>1% | 5<br>1% |
| PERFORMING ARTS (NET) | 861<br>72% | 84<br>54% | 558<br>75% | 188<br>72% | 291<br>66% | 539<br>74% | 224<br>77% | 266<br>70% | 210<br>73% | 161<br>67% | 251<br>73% | 270<br>69% | 309<br>74% | 310<br>71% | 205<br>73% | 179<br>79% | 164<br>66% | 327<br>74% |
| MUSIC/CONCERTS/ SYMPHONY/SINGING | 602<br>50% | 55<br>36% | 377<br>51% | 149<br>57% | 196<br>45% | 384<br>53% | 161<br>56% | 184<br>48% | 155<br>54% | 102<br>42% | 181<br>53% | 182<br>47% | 216<br>52% | 213<br>49% | 141<br>51% | 127<br>56% | 119<br>48% | 223<br>51% |
| THEATER/DRAMA/ PLAYS/ACTING | 451<br>38% | 41<br>27% | 299<br>40% | 94<br>36% | 154<br>35% | 282<br>39% | 118<br>41% | 140<br>37% | 105<br>37% | 87<br>36% | 127<br>37% | 138<br>35% | 172<br>41% | 159<br>37% | 101<br>36% | 99<br>44% | 91<br>36% | 171<br>39% |
| DANCE/BALLET | 346<br>29% | 24<br>16% | 230<br>31% | 79<br>30% | 98<br>22% | 230<br>32% | 87<br>30% | 115<br>30% | 69<br>24% | 74<br>31% | 89<br>26% | 123<br>32% | 121<br>29% | 125<br>29% | 76<br>27% | 78<br>35% | 64<br>26% | 150<br>34% |
| OPERA | 85<br>7% | 7<br>4% | 56<br>8% | 21<br>8% | 31<br>7% | 54<br>7% | 26<br>9% | 29<br>8% | 15<br>5% | 15<br>6% | 23<br>7% | 30<br>8% | 32<br>8% | 31<br>7% | 18<br>6% | 20<br>9% | 15<br>6% | 35<br>8% |

| | | SIDE SUPPORTING | | | CONGRESS CONTROL OVER ART CONTENT | | REGION | | | | POLITICAL AFFILIATION | | | LIVING AREA | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE | FAVOR | OPPOSE | EAST | SOUTH | MIDWEST | WEST | REPUB. | DEMOC. | INDEP. | CITY | TOWN | SUBURB | RURAL | PARENT |
| PERFORMING ARTS | 62 | 7 | 46 | 9 | 19 | 42 | 14 | 23 | 10 | 15 | 21 | 17 | 22 | 25 | 14 | 16 | 8 | 26 |
| (UNSPEC) | 5% | 4% | 6% | 3% | 4% | 6% | 5% | 6% | 4% | 6% | 6% | 4% | 5% | 6% | 5% | 7% | 3% | 6% |
| OTHER PERFORMING ARTS | 11 | 3 | 7 | 1 | 7 | 4 | 2 | 2 | 5 | 2 | 3 | 5 | 3 | 7 | 1 | 1 | 1 | 3 |
| | 1% | 2% | 1% | * | 2% | 1% | 1% | * | 2% | 1% | 1% | 1% | 1% | 2% | * | 1% | * | 1% |
| MUSEUMS/ART GALLERIES | 210 | 14 | 143 | 50 | 81 | 126 | 58 | 62 | 53 | 37 | 76 | 56 | 70 | 70 | 43 | 57 | 38 | 95 |
| | 17% | 9% | 19% | 19% | 18% | 17% | 20% | 16% | 18% | 16% | 22% | 15% | 17% | 16% | 16% | 25% | 15% | 21% |
| LITERATURE/POETRY | 110 | 8 | 79 | 20 | 33 | 76 | 33 | 28 | 33 | 16 | 28 | 33 | 47 | 40 | 30 | 22 | 18 | 44 |
| | 9% | 5% | 11% | 8% | 8% | 11% | 12% | 7% | 12% | 7% | 8% | 9% | 11% | 9% | 11% | 9% | 7% | 10% |
| MOVIES | 67 | 3 | 50 | 13 | 23 | 44 | 19 | 25 | 12 | 12 | 10 | 22 | 30 | 23 | 18 | 18 | 7 | 12 |
| | 6% | 2% | 7% | 5% | 5% | 6% | 7% | 6% | 4% | 5% | 3% | 6% | 7% | 5% | 6% | 8% | 3% | 3% |
| ARCHITECTURE | 25 | 3 | 16 | 5 | 10 | 15 | 3 | 8 | 9 | 5 | 7 | 8 | 11 | 12 | 8 | 2 | 3 | 9 |
| | 2% | 2% | 2% | 2% | 2% | 2% | 1% | 2% | 3% | 2% | 2% | 2% | 3% | 3% | 3% | 1% | 1% | 2% |
| TELEVISION/RADIO | 23 | 2 | 13 | 7 | 14 | 9 | 7 | 8 | 2 | 6 | 6 | 8 | 8 | 11 | 2 | 4 | 6 | 8 |
| | 2% | 2% | 2% | 3% | 3% | 1% | 2% | 2% | 1% | 2% | 2% | 2% | 2% | 2% | 1% | 2% | 2% | 2% |
| SCENERY/FOLIAGE | 14 | 3 | 7 | 4 | 5 | 7 | 1 | 3 | 7 | 3 | 1 | 5 | 6 | 3 | 3 | 1 | 6 | 5 |
| | 1% | 2% | 1% | 1% | 1% | 1% | * | 1% | 2% | 1% | * | 1% | 1% | 1% | 1% | * | 2% | 1% |
| ARTISTIC/SELF EXPRESSION/CREATIVITY | 13 | 2 | 9 | 2 | 4 | 10 | 5 | 2 | 3 | 4 | 3 | 4 | 5 | 5 | 2 | 3 | 4 | 5 |
| | 1% | 2% | 1% | 1% | 1% | 1% | 2% | 1% | 1% | 1% | 1% | 1% | 1% | 1% | 1% | 1% | 2% | 1% |
| BEAUTY/CULTURE | 9 | 1 | 7 | 2 | 5 | 5 | 4 | 3 | 1 | 2 | 3 | 4 | 3 | 3 | 1 | 3 | 2 | 2 |
| | 1% | * | 1% | 1% | 1% | 1% | 1% | 1% | * | 1% | 1% | 1% | 1% | 1% | * | 1% | 1% | * |
| SPORTS | 9 | - | 5 | 4 | 6 | 1 | 5 | 4 | - | 1 | - | 5 | 6 | - | 3 | 3 | 3 | 2 |
| | 1% | - | 1% | 1% | 1% | * | 2% | 1% | - | * | - | 1% | 1% | - | 1% | 1% | 1% | * |
| HUMANITIES | 4 | 1 | - | 1 | - | 2 | - | 4 | - | - | 1 | 1 | 2 | 1 | - | 1 | 2 | 4 |
| | * | 1% | - | * | - | * | - | 1% | - | - | * | * | * | * | - | 1% | 1% | 1% |
| ALL OTHER | 12 | 6 | 5 | 2 | 3 | 9 | 2 | 2 | 4 | 4 | 2 | 5 | 4 | 3 | 3 | 2 | 3 | 3 |
| | 1% | 4% | 1% | 1% | 1% | 1% | 1% | 1% | 2% | 2% | 1% | 1% | 1% | 1% | 1% | 1% | 1% | 1% |
| NOTHING/NONE/DON'T PAY ATTENTION | 22 | 8 | 4 | 9 | 14 | 7 | 6 | 8 | 1 | 6 | 7 | 9 | 4 | 5 | 7 | 2 | 8 | 4 |
| | 2% | 5% | 1% | 3% | 3% | 1% | 2% | 2% | * | 2% | 2% | 2% | 1% | 1% | 3% | 1% | 3% | 1% |
| DON'T KNOW/NO ANS. | 7 | - | 4 | 2 | 3 | 4 | 4 | - | 2 | * | 1 | 4 | 2 | 2 | * | 4 | - | 2 |
| | 1% | - | * | 1% | 1% | 1% | 1% | - | 1% | * | * | 1% | * | * | * | 2% | - | * |

Q.2 WHAT ROLE DO THE ARTS PLAY IN YOUR LIFE?

| | TOTAL | SIDE SUPPORTING: HELMS SIDE | SIDE SUPPORTING: NEA SIDE | SIDE SUPPORTING: ON FENCE | CONGRESS CONTROL OVER ART CONTENT: FAVOR | CONGRESS CONTROL OVER ART CONTENT: OPPOSE | REGION: EAST | REGION: SOUTH | REGION: MIDWEST | REGION: WEST | POLITICAL AFFILIATION: REPUB. | POLITICAL AFFILIATION: DEMOC. | POLITICAL AFFILIATION: INDEP. | LIVING AREA: CITY | LIVING AREA: TOWN | LIVING AREA: SUBURB | LIVING AREA: RURAL | PARENT |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| UNWEIGHTED BASE: | 1200 | 139 | 766 | 258 | 416 | 753 | 296 | 326 | 305 | 273 | 349 | 365 | 434 | 442 | 275 | 232 | 240 | 501 |
| TOTAL | 1200<br>100% | 155<br>100% | 742<br>100% | 261<br>100% | 440<br>100% | 724<br>100% | 290<br>100% | 382<br>100% | 287<br>100% | 241<br>100% | 344<br>100% | 389<br>100% | 419<br>100% | 434<br>100% | 279<br>100% | 227<br>100% | 250<br>100% | 441<br>100% |
| APPRECIATION (NET) | 542<br>45% | 51<br>33% | 363<br>49% | 111<br>43% | 179<br>41% | 348<br>48% | 138<br>48% | 181<br>47% | 119<br>41% | 105<br>43% | 155<br>45% | 188<br>49% | 183<br>44% | 194<br>45% | 123<br>44% | 116<br>51% | 108<br>43% | 208<br>47% |
| ENJOY LISTENING TO MUSIC/RADIO | 200<br>17% | 16<br>10% | 143<br>19% | 31<br>12% | 57<br>13% | 138<br>19% | 42<br>14% | 69<br>18% | 48<br>17% | 41<br>17% | 60<br>17% | 68<br>18% | 66<br>16% | 77<br>18% | 41<br>15% | 33<br>14% | 50<br>20% | 72<br>16% |
| ENJOY/LIKE TO LOOK AT ART WORK | 185<br>15% | 17<br>11% | 124<br>17% | 37<br>14% | 56<br>13% | 126<br>17% | 42<br>15% | 61<br>16% | 44<br>15% | 38<br>16% | 50<br>15% | 67<br>17% | 61<br>15% | 67<br>15% | 45<br>16% | 39<br>17% | 32<br>13% | 64<br>15% |
| ATTEND PLAYS/ THEATER | 107<br>9% | 5<br>3% | 80<br>11% | 19<br>7% | 39<br>9% | 66<br>9% | 23<br>8% | 34<br>9% | 23<br>8% | 27<br>11% | 34<br>10% | 28<br>7% | 42<br>10% | 38<br>9% | 30<br>11% | 18<br>8% | 20<br>8% | 35<br>8% |
| ENTERTAINMENT | 107<br>9% | 10<br>7% | 70<br>9% | 25<br>10% | 35<br>8% | 68<br>9% | 33<br>11% | 25<br>7% | 25<br>9% | 23<br>10% | 27<br>8% | 37<br>9% | 40<br>10% | 40<br>9% | 24<br>8% | 28<br>12% | 15<br>6% | 45<br>10% |
| OWN/COLLECT ART/ PAINTINGS/ETC | 51<br>4% | 5<br>3% | 36<br>5% | 10<br>4% | 15<br>3% | 34<br>5% | 10<br>4% | 20<br>5% | 13<br>5% | 8<br>3% | 17<br>5% | 20<br>5% | 13<br>3% | 19<br>4% | 14<br>5% | 11<br>5% | 7<br>3% | 21<br>5% |
| WATCH TV/PERFORMING ARTS ON TV | 35<br>3% | 5<br>3% | 13<br>2% | 16<br>6% | 20<br>5% | 15<br>2% | 10<br>3% | 12<br>3% | 11<br>4% | 3<br>1% | 12<br>3% | 13<br>3% | 8<br>2% | 10<br>2% | 6<br>2% | 11<br>5% | 8<br>3% | 12<br>3% |
| READING/ LITERATURE | 30<br>3% | 3<br>2% | 24<br>3% | 3<br>1% | 13<br>3% | 17<br>2% | 11<br>4% | 6<br>2% | 6<br>2% | 7<br>3% | 4<br>1% | 11<br>3% | 14<br>3% | 10<br>2% | 7<br>3% | 6<br>3% | 7<br>3% | 15<br>3% |
| ATTEND BALLET/ DANCE | 29<br>2% | 4<br>2% | 22<br>3% | 3<br>1% | 13<br>3% | 15<br>2% | 6<br>2% | 9<br>2% | 9<br>3% | 5<br>2% | 11<br>3% | 14<br>4% | 4<br>1% | 14<br>3% | 5<br>2% | 5<br>2% | 6<br>2% | 14<br>3% |
| ATTEND MOVIES | 24<br>2% | 1<br>1% | 19<br>3% | 3<br>1% | 7<br>2% | 16<br>2% | 9<br>3% | 3<br>1% | 6<br>2% | 6<br>2% | 6<br>2% | 9<br>2% | 7<br>2% | 7<br>2% | 9<br>3% | 7<br>3% | 2<br>1% | 11<br>3% |
| PHOTOGRAPHY | 6<br>• | -<br>- | 5<br>1% | 1<br>• | -<br>- | 6<br>1% | 3<br>1% | 3<br>1% | 1<br>• | -<br>- | 1<br>• | 2<br>1% | 3<br>1% | 1<br>• | 1<br>• | -<br>- | 4<br>1% | 4<br>1% |
| OTHER APPRECIATION | 13<br>1% | 3<br>2% | 7<br>1% | 1<br>1% | 3<br>1% | 10<br>1% | 5<br>2% | 3<br>1% | 1<br>• | 4<br>2% | 3<br>1% | 5<br>1% | 5<br>1% | 3<br>1% | 3<br>1% | 5<br>2% | 1<br>• | 5<br>1% |
| PERSONAL INVOLVEMENT (NET) | 134<br>11% | 7<br>5% | 90<br>12% | 32<br>12% | 40<br>9% | 91<br>13% | 32<br>11% | 38<br>10% | 31<br>11% | 33<br>14% | 27<br>8% | 47<br>12% | 55<br>13% | 63<br>14% | 31<br>11% | 16<br>7% | 24<br>10% | 38<br>9% |

| | TOTAL | SIDE SUPPORTING: HELMS SIDE | SIDE SUPPORTING: NEA SIDE | SIDE SUPPORTING: ON FENCE | CONGRESS CONTROL OVER ART CONTENT: FAVOR | CONGRESS CONTROL OVER ART CONTENT: OPPOSE | REGION: EAST | REGION: SOUTH | REGION: MIDWEST | REGION: WEST | POLITICAL AFFILIATION: REPUB. | POLITICAL AFFILIATION: DEMOC. | POLITICAL AFFILIATION: INDEP. | LIVING AREA: CITY | LIVING AREA: TOWN | LIVING AREA: SUBURB | LIVING AREA: RURAL | PARENT |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PAINT/DRAW/SCULPT /DO CERAMICS | 51<br>4% | 6<br>4% | 28<br>4% | 14<br>6% | 16<br>4% | 33<br>5% | 11<br>4% | 10<br>3% | 13<br>5% | 17<br>7% | 8<br>2% | 17<br>4% | 22<br>5% | 21<br>5% | 13<br>5% | 5<br>2% | 11<br>4% | 16<br>4% |
| PLAY PIANO/ INSTRUMENT/SING | 39<br>3% | 1<br>1% | 32<br>4% | 6<br>2% | 10<br>2% | 29<br>4% | 12<br>4% | 10<br>3% | 6<br>2% | 11<br>4% | 10<br>3% | 13<br>3% | 15<br>4% | 18<br>4% | 8<br>3% | 6<br>3% | 7<br>3% | 9<br>2% |
| AM/USED TO BE EN- TERTAINER/DANCER | 25<br>2% | 1<br>1% | 16<br>2% | 7<br>3% | 5<br>1% | 20<br>3% | 3<br>1% | 7<br>2% | 8<br>3% | 8<br>3% | 2<br>* | 13<br>3% | 9<br>2% | 16<br>4% | 2<br>1% | 4<br>2% | 4<br>2% | 9<br>2% |
| I DO CRAFTS | 19<br>2% | 2<br>1% | 14<br>2% | 3<br>1% | 9<br>2% | 10<br>1% | 5<br>2% | 7<br>2% | 5<br>2% | 2<br>1% | 6<br>2% | 5<br>1% | 7<br>2% | 6<br>1% | 7<br>3% | -<br>- | 7<br>3% | 6<br>1% |
| COURSES/ART MAJOR /MINOR IN COLLEGE | 13<br>1% | -<br>- | 8<br>1% | 4<br>1% | 6<br>1% | 5<br>1% | 4<br>1% | 6<br>2% | 1<br>* | 2<br>1% | 4<br>1% | 1<br>* | 6<br>2% | 6<br>1% | 2<br>1% | 5<br>2% | -<br>- | 3<br>1% |
| OTHER PERSONAL INVOLVEMENT | 1<br>* | -<br>- | -<br>- | 1<br>* | 1<br>* | -<br>- | -<br>- | -<br>- | -<br>- | 1<br>* | -<br>- | -<br>- | 1<br>* | 1<br>* | -<br>- | -<br>- | -<br>- | 1<br>* |
| FAMILY INVOLVEMENT | 33<br>3% | 1<br>1% | 27<br>4% | 3<br>1% | 15<br>3% | 16<br>2% | 7<br>3% | 16<br>4% | 4<br>1% | 6<br>2% | 5<br>2% | 20<br>5% | 7<br>2% | 11<br>3% | 8<br>3% | 7<br>3% | 7<br>3% | 21<br>5% |
| BEAUTY/CULTURE | 30<br>3% | 4<br>3% | 17<br>2% | 9<br>3% | 14<br>3% | 17<br>2% | 6<br>2% | 8<br>2% | 9<br>3% | 8<br>3% | 10<br>3% | 11<br>3% | 10<br>2% | 9<br>2% | 3<br>1% | 8<br>3% | 11<br>4% | 10<br>2% |
| ENRICHMENT/ EDUCATION | 25<br>2% | 2<br>1% | 19<br>3% | 4<br>2% | 8<br>2% | 15<br>2% | 8<br>3% | 8<br>2% | 6<br>2% | 3<br>1% | 4<br>1% | 11<br>3% | 9<br>2% | 3<br>1% | 5<br>2% | 10<br>4% | 7<br>3% | 10<br>2% |
| WANT CHILDREN EXPOSED TO ART | 12<br>1% | 1<br>* | 10<br>1% | 1<br>* | 3<br>1% | 9<br>1% | 2<br>1% | 3<br>1% | 5<br>2% | 1<br>1% | 5<br>1% | 4<br>1% | 2<br>* | 3<br>1% | 4<br>1% | 4<br>2% | 1<br>* | 11<br>2% |
| BETTER UNDER- STANDING OF WORLD | 10<br>1% | 1<br>1% | 4<br>1% | 3<br>1% | 5<br>1% | 5<br>1% | 4<br>1% | -<br>- | 2<br>1% | 4<br>1% | 3<br>1% | 2<br>1% | 4<br>1% | 5<br>1% | 1<br>* | 3<br>1% | 1<br>* | 1<br>* |
| MAJOR ROLE (UNSPEC) | 62<br>5% | 5<br>3% | 45<br>6% | 12<br>5% | 11<br>3% | 50<br>7% | 20<br>7% | 8<br>2% | 19<br>7% | 15<br>6% | 17<br>5% | 20<br>5% | 20<br>5% | 27<br>6% | 18<br>6% | 5<br>2% | 11<br>4% | 24<br>5% |
| ALL OTHER | 17<br>1% | -<br>- | 9<br>1% | 6<br>2% | 7<br>2% | 8<br>1% | 4<br>1% | 3<br>1% | 5<br>2% | 5<br>2% | 4<br>1% | 4<br>1% | 7<br>2% | 5<br>1% | 6<br>2% | 3<br>1% | 3<br>1% | 6<br>1% |
| NOTHING/NONE/ NOT MUCH/DON'T KNOW | 428<br>36% | 88<br>57% | 226<br>30% | 96<br>37% | 185<br>42% | 226<br>31% | 91<br>31% | 145<br>38% | 106<br>37% | 86<br>35% | 137<br>40% | 123<br>32% | 148<br>35% | 145<br>34% | 101<br>36% | 73<br>32% | 105<br>42% | 148<br>34% |
| DON'T KNOW/NO ANS. | 11<br>1% | 2<br>1% | 7<br>1% | 1<br>* | 4<br>1% | 8<br>1% | 8<br>3% | -<br>- | 4<br>1% | -<br>- | 2<br>1% | 4<br>1% | 6<br>1% | 4<br>1% | 2<br>1% | 4<br>2% | -<br>- | 6<br>1% |

Q.9A HOW WOULD YOU DESCRIBE THE NATIONAL ENDOWMENT FOR THE ARTS?
BASE: FAMILIAR WITH THE NATIONAL ENDOWMENT FOR THE ARTS

| | TOTAL | SIDE SUPPORTING: HELMS SIDE | SIDE SUPPORTING: NEA SIDE | SIDE SUPPORTING: ON FENCE | CONGRESS CONTROL OVER ART CONTENT: FAVOR | CONGRESS CONTROL OVER ART CONTENT: OPPOSE | REGION: EAST | REGION: SOUTH | REGION: MIDWEST | REGION: WEST | POLITICAL AFFILIATION: REPUB. | POLITICAL AFFILIATION: DEMOC. | POLITICAL AFFILIATION: INDEP. | LIVING AREA: CITY | LIVING AREA: TOWN | LIVING AREA: SUBURB | LIVING AREA: RURAL | PARENT |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| UNWEIGHTED BASE: | 416 | 38 | 291 | 75 | 121 | 288 | 107 | 111 | 96 | 102 | 129 | 131 | 145 | 172 | 76 | 91 | 75 | 166 |
| TOTAL | 424 | 40 | 293 | 77 | 128 | 287 | 105 | 133 | 93 | 92 | 132 | 140 | 141 | 174 | 82 | 91 | 75 | 152 |
| | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% |
| NEUTRAL (NET) | 153 | 9 | 107 | 31 | 40 | 111 | 44 | 42 | 34 | 33 | 50 | 49 | 50 | 63 | 26 | 34 | 29 | 64 |
| | 36% | 21% | 36% | 40% | 31% | 39% | 42% | 32% | 36% | 36% | 38% | 35% | 36% | 37% | 32% | 38% | 39% | 42% |
| SETS MONEY ASIDE TO SUPPORT ARTS/FUNDS | 151 | 9 | 105 | 31 | 40 | 109 | 44 | 40 | 34 | 33 | 48 | 49 | 50 | 62 | 26 | 34 | 28 | 62 |
| | 36% | 21% | 36% | 40% | 31% | 38% | 42% | 31% | 36% | 36% | 37% | 35% | 36% | 36% | 32% | 38% | 38% | 40% |
| OTHER NEUTRAL | 2 | - | 2 | - | - | 2 | - | 2 | - | - | 2 | - | - | 1 | - | - | 1 | 2 |
| | * | - | 1% | - | - | 1% | - | 1% | - | - | 1% | - | - | 1% | - | - | 1% | 1% |
| POSITIVE (NET) | 128 | 8 | 100 | 18 | 28 | 98 | 28 | 42 | 34 | 24 | 32 | 57 | 38 | 45 | 29 | 38 | 15 | 51 |
| | 30% | 19% | 34% | 24% | 22% | 34% | 26% | 32% | 37% | 26% | 24% | 40% | 27% | 26% | 36% | 42% | 20% | 33% |
| FINE PROGRAM/USEFUL /NEEDED/BENEFITS | 69 | 1 | 57 | 11 | 17 | 51 | 15 | 29 | 13 | 12 | 20 | 30 | 18 | 21 | 16 | 22 | 9 | 27 |
| | 16% | 3% | 19% | 14% | 13% | 18% | 14% | 22% | 14% | 13% | 15% | 21% | 13% | 12% | 20% | 25% | 11% | 18% |
| PROMOTES THE ARTS | 48 | 3 | 37 | 7 | 7 | 41 | 7 | 11 | 19 | 11 | 12 | 20 | 16 | 20 | 9 | 13 | 7 | 23 |
| | 11% | 7% | 13% | 9% | 5% | 14% | 7% | 8% | 20% | 12% | 9% | 14% | 11% | 11% | 10% | 14% | 9% | 15% |
| FREE EXPRESSION/CRE -ATIVITY/UNCENSORED | 15 | 1 | 12 | 2 | 4 | 11 | 5 | 4 | 4 | 2 | 2 | 7 | 5 | 3 | 2 | 4 | 5 | 1 |
| | 3% | 4% | 4% | 2% | 3% | 4% | 5% | 3% | 4% | 2% | 1% | 5% | 4% | 2% | 3% | 5% | 6% | * |
| COMMUNITY BENEFITS/ STATE/COUNTY/LOCAL | 7 | - | 7 | - | - | 6 | 2 | 1 | 2 | 2 | 2 | 2 | 3 | 3 | 2 | 2 | 1 | 4 |
| | 2% | - | 2% | - | - | 2% | 2% | 1% | 2% | 2% | 2% | 1% | 2% | 2% | 2% | 2% | 1% | 2% |
| "SEED" MONEY/ MATCHING FUNDS | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |
| OTHER POSITIVE | 2 | 2 | - | - | 2 | - | 2 | - | - | - | - | 2 | - | - | 2 | - | - | - |
| | * | 4% | - | - | 1% | - | 2% | - | - | - | - | 1% | - | - | 2% | - | - | - |
| NEGATIVE (NET) | 61 | 16 | 34 | 9 | 21 | 37 | 12 | 22 | 7 | 21 | 26 | 14 | 17 | 31 | 10 | 10 | 10 | 24 |
| | 14% | 39% | 12% | 12% | 16% | 13% | 11% | 16% | 8% | 22% | 20% | 10% | 12% | 18% | 12% | 11% | 13% | 15% |
| SHOULDN'T FUND ART OF DOUBTFUL VALUE | 25 | 9 | 5 | 9 | 9 | 13 | 5 | 6 | 2 | 12 | 17 | 1 | 6 | 17 | 3 | 3 | 2 | 11 |
| | 6% | 23% | 2% | 11% | 7% | 4% | 5% | 4% | 2% | 13% | 13% | 1% | 3% | 10% | 4% | 3% | 3% | 7% |
| ORGANIZATION IN TROUBLE/NO SUPPORT | 21 | * | 20 | 1 | 9 | 11 | 3 | 10 | 3 | 5 | 6 | 9 | 6 | 7 | 5 | 4 | 5 | 9 |
| | 5% | 1% | 7% | 1% | 7% | 4% | 3% | 8% | 4% | 5% | 5% | 6% | 4% | 4% | 6% | 4% | 7% | 6% |

| | TOTAL | SIDE SUPPORTING: HELMS SIDE | SIDE SUPPORTING: NEA SIDE | SIDE SUPPORTING: ON FENCE | CONGRESS CONTROL OVER ART CONTENT: FAVOR | CONGRESS CONTROL OVER ART CONTENT: OPPOSE | REGION: EAST | REGION: SOUTH | REGION: MIDWEST | REGION: WEST | POLITICAL AFFILIATION: REPUB. | POLITICAL AFFILIATION: DEMOC. | POLITICAL AFFILIATION: INDEP. | LIVING AREA: CITY | LIVING AREA: TOWN | LIVING AREA: SUBURB | LIVING AREA: RURAL | PARENT |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| OBSCENITY COMMENTS | 10 | 4 | 4 | 3 | 4 | 6 | 6 | 1 | 2 | 2 | 6 | - | 4 | 7 | - | 2 | 1 | 3 |
| | 2% | 9% | 1% | 3% | 3% | 2% | 5% | 1% | 2% | 2% | 5% | - | 3% | 4% | - | 2% | 2% | 2% |
| OTHER NEGATIVE | 11 | 4 | 6 | - | 1 | 9 | 1 | 4 | 2 | 3 | 1 | 5 | 5 | 5 | 2 | 2 | 1 | 3 |
| | 2% | 10% | 2% | - | 1% | 3% | 1% | 3% | 2% | 3% | 1% | 3% | 3% | 3% | 3% | 2% | 2% | 2% |
| DON'T KNOW/ NOT FAMILIAR | 86 | 8 | 59 | 19 | 37 | 50 | 27 | 33 | 17 | 12 | 28 | 20 | 37 | 30 | 23 | 13 | 22 | 25 |
| | 21% | 20% | 20% | 25% | 29% | 18% | 25% | 25% | 19% | 13% | 21% | 14% | 26% | 17% | 28% | 14% | 30% | 17% |
| DON'T KNOW/NO ANS. | 28 | 2 | 21 | 4 | 9 | 19 | 4 | 9 | 8 | 7 | 9 | 10 | 9 | 18 | - | 3 | 6 | 9 |
| | 7% | 5% | 7% | 5% | 7% | 7% | 4% | 6% | 9% | 8% | 7% | 7% | 7% | 10% | - | 3% | 8% | 6% |

Q.9B WHAT DO YOU RECALL ABOUT SEN. JESSE HELMS OF NORTH CAROLINA?
BASE: FAMILIAR WITH SEN. HELMS

| | TOTAL | SIDE SUPPORTING: HELMS SIDE | SIDE SUPPORTING: NEA SIDE | SIDE SUPPORTING: ON FENCE | CONGRESS CONTROL OVER ART CONTENT: FAVOR | CONGRESS CONTROL OVER ART CONTENT: OPPOSE | REGION: EAST | REGION: SOUTH | REGION: MIDWEST | REGION: WEST | POLITICAL AFFILIATION: REPUB. | POLITICAL AFFILIATION: DEMOC. | POLITICAL AFFILIATION: INDEP. | LIVING AREA: CITY | LIVING AREA: TOWN | LIVING AREA: SUBURB | LIVING AREA: RURAL | PARENT |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| UNWEIGHTED BASE: | 450 | 63 | 293 | 78 | 144 | 295 | 111 | 142 | 100 | 97 | 137 | 130 | 167 | 165 | 96 | 95 | 93 | 181 |
| TOTAL | 476 | 73 | 302 | 82 | 161 | 300 | 115 | 169 | 96 | 95 | 146 | 142 | 172 | 172 | 105 | 98 | 99 | 167 |
| | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% | 100% |
| NEUTRAL (NET) | 313 | 51 | 188 | 60 | 109 | 194 | 84 | 104 | 70 | 55 | 96 | 92 | 112 | 113 | 73 | 61 | 66 | 116 |
| | 66% | 70% | 62% | 73% | 67% | 65% | 73% | 61% | 73% | 58% | 66% | 65% | 65% | 66% | 69% | 62% | 66% | 70% |
| ONLY HEARD OF HIM/ SEEN NAME IN NEWS | 109 | 15 | 63 | 24 | 39 | 68 | 35 | 27 | 27 | 20 | 32 | 33 | 39 | 43 | 25 | 18 | 22 | 39 |
| | 23% | 21% | 21% | 30% | 24% | 23% | 30% | 16% | 28% | 21% | 22% | 23% | 22% | 25% | 24% | 18% | 23% | 23% |
| SUPPORTS LIMITING ARTS FUNDING/BILL | 100 | 16 | 64 | 18 | 30 | 68 | 32 | 27 | 21 | 20 | 34 | 27 | 37 | 34 | 21 | 25 | 20 | 34 |
| | 21% | 21% | 21% | 22% | 18% | 23% | 28% | 16% | 22% | 21% | 23% | 19% | 21% | 20% | 20% | 26% | 20% | 21% |
| ULTRA CONSERVATIVE /CONSERV. ISSUES | 97 | 20 | 59 | 14 | 33 | 59 | 24 | 38 | 19 | 16 | 27 | 23 | 42 | 36 | 20 | 23 | 18 | 38 |
| | 20% | 27% | 20% | 17% | 20% | 20% | 21% | 22% | 20% | 17% | 19% | 16% | 24% | 21% | 19% | 24% | 18% | 23% |
| HE IS A SENATOR | 31 | 6 | 16 | 9 | 15 | 15 | 6 | 13 | 8 | 4 | 10 | 9 | 10 | 8 | 6 | 4 | 14 | 15 |
| | 7% | 8% | 5% | 11% | 9% | 5% | 5% | 8% | 9% | 4% | 7% | 6% | 6% | 4% | 6% | 4% | 14% | 9% |
| MOSTLY SMOKING & TOBACCO/SUBSIDIES | 11 | 1 | 8 | 3 | 6 | 5 | 1 | 7 | 3 | 1 | 3 | 5 | 2 | 3 | 4 | 2 | 2 | 5 |
| | 2% | 1% | 3% | 4% | 4% | 2% | 1% | 4% | 3% | 1% | 2% | 3% | 1% | 2% | 4% | 2% | 2% | 3% |
| HE IS PRO-LIFE/ ANTI-ABORTION | 3 | 2 | 1 | 1 | 3 | 1 | 1 | 3 | - | - | - | 2 | 1 | - | 2 | 2 | - | 3 |
| | 1% | 2% | * | 1% | 2% | * | 1% | 2% | - | - | - | 2% | 1% | - | 2% | 2% | - | 2% |
| ALL OTHER NEUTRAL | 3 | 1 | 2 | 1 | 1 | 2 | 2 | - | 2 | - | 1 | 1 | 2 | 1 | - | 2 | 1 | 2 |
| | 1% | 1% | 1% | 1% | * | 1% | 1% | - | 2% | - | 1% | 1% | 1% | * | - | 2% | 1% | 1% |
| NEGATIVE (NET) | 189 | 20 | 138 | 23 | 49 | 135 | 42 | 68 | 39 | 40 | 57 | 56 | 73 | 73 | 37 | 37 | 42 | 66 |
| | 40% | 28% | 46% | 28% | 30% | 45% | 36% | 40% | 41% | 42% | 39% | 39% | 42% | 43% | 35% | 37% | 43% | 39% |
| REACTIONARY/OUTSPOKEN/CONTROVERSIAL | 83 | 7 | 58 | 13 | 26 | 55 | 14 | 31 | 21 | 16 | 33 | 23 | 26 | 28 | 18 | 12 | 25 | 30 |
| | 17% | 9% | 19% | 16% | 16% | 18% | 12% | 18% | 22% | 17% | 23% | 16% | 15% | 16% | 17% | 12% | 25% | 18% |
| ANTI-ART/RUDE ABOUT ARTISTS/ART CRITIC | 66 | 9 | 47 | 8 | 15 | 48 | 16 | 25 | 11 | 15 | 17 | 21 | 27 | 30 | 10 | 17 | 10 | 22 |
| | 14% | 13% | 15% | 10% | 9% | 16% | 14% | 14% | 12% | 16% | 11% | 15% | 15% | 17% | 9% | 17% | 10% | 13% |
| DISAGREE WITH MOST OF HIS VIEWS | 34 | 3 | 28 | 1 | 6 | 26 | 10 | 9 | 9 | 7 | 12 | 8 | 13 | 11 | 6 | 11 | 6 | 7 |
| | 7% | 4% | 9% | 2% | 4% | 9% | 8% | 5% | 9% | 7% | 8% | 6% | 8% | 6% | 6% | 11% | 6% | 4% |
| CONTRADICTORY/FOOL/ RELIC FROM PAST | 29 | 1 | 24 | 3 | 4 | 23 | 9 | 13 | 3 | 5 | 4 | 13 | 12 | 11 | 7 | 3 | 7 | 11 |
| | 6% | 2% | 8% | 3% | 3% | 8% | 8% | 7% | 3% | 5% | 3% | 9% | 7% | 6% | 7% | 4% | 7% | 6% |

| | TOTAL | SIDE SUPPORTING: HELMS SIDE | SIDE SUPPORTING: NEA SIDE | SIDE SUPPORTING: ON FENCE | CONGRESS CONTROL OVER ART CONTENT: FAVOR | CONGRESS CONTROL OVER ART CONTENT: OPPOSE | REGION: EAST | REGION: SOUTH | REGION: MIDWEST | REGION: WEST | POLITICAL AFFILIATION: REPUB. | POLITICAL AFFILIATION: DEMOC. | POLITICAL AFFILIATION: INDEP. | LIVING AREA: CITY | LIVING AREA: TOWN | LIVING AREA: SUBURB | LIVING AREA: RURAL | PARENT |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ALL OTHER NEGATIVE | 11 | - | 11 | - | 1 | 10 | 5 | 3 | 1 | 2 | 2 | 5 | 3 | 3 | 4 | 2 | 1 | 2 |
| | 2% | - | 4% | - | 1% | 3% | 4% | 2% | 1% | 2% | 2% | 4% | 2% | 2% | 4% | 2% | 1% | 1% |
| POSITIVE (NET) | 52 | 16 | 23 | 12 | 29 | 23 | 11 | 23 | 6 | 12 | 23 | 11 | 16 | 17 | 14 | 7 | 13 | 16 |
| | 11% | 22% | 8% | 15% | 18% | 8% | 9% | 14% | 6% | 13% | 16% | 8% | 10% | 10% | 13% | 7% | 13% | 10% |
| GOOD CONSERVATIVE/ GOOD FOR N.C./CONGR | 25 | 6 | 10 | 8 | 13 | 12 | 4 | 13 | 2 | 6 | 12 | 4 | 10 | 6 | 9 | 5 | 7 | 7 |
| | 5% | 9% | 3% | 10% | 8% | 4% | 4% | 8% | 2% | 6% | 8% | 2% | 6% | 3% | 8% | 5% | 7% | 4% |
| AGREE WITH VIEWS/ LIKE ATTITUDE/HIM | 24 | 10 | 12 | 3 | 15 | 10 | 4 | 11 | 4 | 5 | 12 | 6 | 6 | 11 | 5 | 1 | 8 | 7 |
| | 5% | 14% | 4% | 3% | 9% | 3% | 4% | 7% | 4% | 5% | 8% | 4% | 4% | 7% | 4% | 1% | 8% | 4% |
| ALL OTHER POSITIVE | 6 | 1 | 4 | 1 | 4 | 2 | 2 | 2 | - | 2 | 2 | 1 | 2 | 3 | 2 | 1 | - | 2 |
| | 1% | 2% | 1% | 1% | 3% | 1% | 2% | 1% | - | 2% | 1% | 1% | 1% | 2% | 2% | 1% | - | 1% |
| NOTHING/NOT FAMILIAR/CAN'T RECALL | 44 | 6 | 28 | 10 | 16 | 26 | 10 | 21 | 6 | 8 | 12 | 18 | 12 | 17 | 8 | 11 | 9 | 17 |
| | 9% | 8% | 9% | 12% | 10% | 9% | 9% | 12% | 6% | 8% | 8% | 12% | 7% | 10% | 7% | 11% | 9% | 10% |
| DON'T KNOW/NO ANS. | 4 | - | 2 | - | 1 | 2 | - | 1 | 1 | 1 | 1 | 1 | 1 | 1 | - | 2 | - | 2 |
| | 1% | - | 1% | - | 1% | 1% | - | 1% | 1% | 1% | 1% | 1% | 1% | 1% | - | 2% | - | 1% |

Q.9C WHAT CAN YOU TELL ME ABOUT THE CONTROVERSY SURROUNDING THE NATIONAL ENDOWMENT FOR THE ARTS?
BASE: FAMILIAR WITH CONTROVERSY

| | | SIDE SUPPORTING | | | CONGRESS CONTROL OVER ART CONTENT | | REGION | | | | POLITICAL AFFILIATION | | | LIVING AREA | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE | FAVOR | OPPOSE | EAST | SOUTH | MIDWEST | WEST | REPUB. | DEMOC. | INDEP. | CITY | TOWN | SUBURB | RURAL | PARENT |
| UNWEIGHTED BASE: | 321 | 44 | 220 | 54 | 97 | 221 | 78 | 96 | 73 | 74 | 101 | 100 | 111 | 131 | 62 | 64 | 61 | 125 |
| TOTAL | 329<br>100% | 46<br>100% | 222<br>100% | 55<br>100% | 103<br>100% | 222<br>100% | 78<br>100% | 112<br>100% | 70<br>100% | 70<br>100% | 107<br>100% | 103<br>100% | 110<br>100% | 136<br>100% | 66<br>100% | 63<br>100% | 61<br>100% | 113<br>100% |
| FUNDING FOR OBSCENE /VULGAR/PORNOGRAPHY | 106<br>32% | 14<br>30% | 69<br>31% | 22<br>41% | 33<br>32% | 72<br>33% | 26<br>34% | 33<br>30% | 26<br>38% | 20<br>29% | 40<br>37% | 27<br>27% | 37<br>33% | 39<br>29% | 26<br>39% | 23<br>36% | 18<br>29% | 45<br>40% |
| CONTINUED FUNDING/ PUBLIC VS PRIVATE | 63<br>19% | 9<br>19% | 40<br>18% | 12<br>22% | 17<br>16% | 43<br>19% | 15<br>19% | 16<br>14% | 15<br>22% | 17<br>24% | 17<br>16% | 13<br>13% | 31<br>28% | 28<br>21% | 13<br>19% | 13<br>21% | 9<br>15% | 23<br>20% |
| HELMS TRIED TO REST RICT FUNDS/WITHDRAW | 42<br>13% | 3<br>7% | 35<br>16% | 4<br>8% | 8<br>8% | 34<br>15% | 9<br>11% | 11<br>10% | 13<br>19% | 9<br>13% | 12<br>11% | 18<br>17% | 12<br>11% | 15<br>11% | 9<br>14% | 11<br>18% | 6<br>11% | 8<br>7% |
| FREE EXPRESSION VS. CENSORSHIP | 42<br>13% | 6<br>13% | 33<br>15% | 3<br>6% | 7<br>7% | 35<br>16% | 15<br>19% | 10<br>9% | 8<br>12% | 9<br>13% | 10<br>9% | 20<br>19% | 12<br>11% | 20<br>15% | 10<br>15% | 4<br>7% | 7<br>12% | 9<br>8% |
| SPECIFIC ART MENTIONS | 19<br>6% | 5<br>10% | 12<br>5% | 2<br>4% | 7<br>6% | 12<br>6% | 5<br>7% | 5<br>4% | 3<br>4% | 6<br>9% | 5<br>5% | 8<br>7% | 6<br>6% | 9<br>6% | 4<br>7% | 2<br>3% | 4<br>7% | 10<br>9% |
| IT WAS BAD TASTE/ DON'T SUPPORT PORN | 14<br>4% | 5<br>11% | 3<br>1% | 6<br>11% | 6<br>6% | 8<br>3% | 1<br>1% | 5<br>4% | 2<br>2% | 7<br>10% | 10<br>9% | 2<br>2% | 2<br>2% | 3<br>2% | 6<br>8% | 1<br>1% | 5<br>7% | 3<br>3% |
| AGREE WITH NEA/ DISAGREE WITH HELMS | 10<br>3% | - | 10<br>5% | - | - | 10<br>5% | 5<br>7% | 3<br>3% | - | 2<br>3% | - | 6<br>6% | 4<br>4% | 1<br>1% | 4<br>5% | 2<br>3% | 4<br>6% | - |
| AGREE WITH HELMS/ DISAGREE WITH NEA | 7<br>2% | 1<br>2% | 4<br>2% | 2<br>4% | 2<br>2% | 5<br>2% | 2<br>2% | 2<br>1% | 2<br>3% | 1<br>2% | 2<br>2% | 1<br>1% | 4<br>3% | 1<br>1% | 2<br>3% | 3<br>6% | - | 3<br>3% |
| ALL OTHER | 8<br>2% | - | 7<br>3% | 1<br>2% | 2<br>2% | 6<br>3% | 4<br>5% | 2<br>2% | - | 2<br>3% | 2<br>2% | 1<br>1% | 4<br>4% | 2<br>2% | 3<br>4% | - | 3<br>5% | 2<br>2% |
| DON'T KNOW/NOTHING /UNAWARE OF | 97<br>30% | 12<br>26% | 69<br>31% | 14<br>25% | 37<br>36% | 59<br>27% | 19<br>24% | 48<br>43% | 18<br>27% | 12<br>18% | 29<br>27% | 36<br>35% | 30<br>27% | 47<br>35% | 8<br>12% | 21<br>33% | 18<br>30% | 27<br>24% |
| DON'T KNOW/NO ANS. | 5<br>2% | - | 3<br>1% | 2<br>3% | 2<br>2% | 3<br>1% | 3<br>4% | *<br>* | 2<br>2% | - | 2<br>2% | 1<br>1% | 2<br>2% | - | 3<br>5% | - | 2<br>3% | 2<br>2% |

# APPENDIX B

# APPROPRIATE DEMOGRAPHIC TABLES

THE AMERICAN PUBLIC'S POSITION ON THE ARTS FUNDING CONTROVERSY

BY SELECTED DEMOGRAPHICS

Q.D1 GENDER

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| MALE | 48 | 58 | 46 | 49 |
| FEMALE | 52 | 42 | 54 | 51 |
| DON'T KNOW/NO ANS. | - | - | - | - |

Q.D2 WHAT IS YOUR AGE?

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| 18 TO 24 | 14 | 5 | 18 | 10 |
| 25 TO 34 | 23 | 14 | 24 | 28 |
| 35 TO 44 | 20 | 18 | 22 | 18 |
| 45 TO 54 | 14 | 16 | 11 | 17 |
| 55 TO 64 | 11 | 18 | 10 | 11 |
| 65 OR OLDER | 17 | 28 | 14 | 16 |
| MEDIAN | 40 | 52 | 38 | 41 |
| DON'T KNOW/NO ANS. | 1 | 1 | 1 | * |

THE AMERICAN PUBLIC'S POSITION ON THE ARTS FUNDING CONTROVERSY

BY SELECTED DEMOGRAPHICS

Q.D3 WHAT IS THE LAST GRADE OF SCHOOL YOU COMPLETED?

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| LESS THAN HIGH SCHOOL GRADUATE | 9 | 13 | 8 | 9 |
| HIGH SCHOOL GRAD | 35 | 39 | 33 | 41 |
| SOME COLLEGE | 27 | 22 | 28 | 24 |
| COLLEGE GRADUATE | 17 | 18 | 18 | 13 |
| SOME POST GRADUATE COURSES | 4 | 2 | 4 | 5 |
| POST GRADUATE DEGREE | 8 | 6 | 9 | 8 |
| DON'T KNOW/NO ANS. | * | - | * | - |

Q.D4 ARE YOU A PARENT OF ANY CHILDREN, UNDER 18 YEARS OF AGE, LIVING IN THIS HOUSEHOLD?

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| YES | 37 | 33 | 37 | 39 |
| NO | 63 | 67 | 63 | 61 |
| DON'T KNOW/NO ANS. | * | - | * | * |

THE AMERICAN PUBLIC'S POSITION ON THE ARTS FUNDING CONTROVERSY

BY SELECTED DEMOGRAPHICS

Q.D5 HOW MANY PEOPLE LIVE IN THIS HOUSEHOLD?

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| ONE | 17 | 19 | 18 | 14 |
| TWO | 31 | 34 | 29 | 31 |
| THREE | 21 | 17 | 23 | 18 |
| FOUR OR MORE | 30 | 29 | 29 | 37 |
| DON'T KNOW/NO ANS. | 1 | 1 | 1 | * |

Q.D6 WOULD YOU DESCRIBE YOURSELF AS BEING A REPUBLICAN, A DEMOCRAT, OR AN INDEPENDENT?

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| REPUBLICAN | 29 | 45 | 25 | 30 |
| DEMOCRAT | 32 | 26 | 36 | 29 |
| INDEPENDENT | 35 | 23 | 37 | 34 |
| OTHER | 2 | 1 | 1 | 4 |
| DON'T KNOW/NO ANS. | 2 | 5 | 1 | 3 |

THE AMERICAN PUBLIC'S POSITION ON THE ARTS FUNDING CONTROVERSY

BY SELECTED DEMOGRAPHICS

Q.D7 ARE YOU REGISTERED TO VOTE?

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| YES | 82 | 86 | 82 | 81 |
| NO | 17 | 14 | 17 | 19 |
| DON'T KNOW/NO ANS. | 1 | - | 1 | - |

Q.D8 WHAT IS YOUR ETHNIC OR RACIAL BACKGROUND?

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| WHITE | 85 | 89 | 83 | 87 |
| BLACK | 11 | 7 | 12 | 11 |
| ASIAN | 1 | 1 | 1 | - |
| HISPANIC | 1 | 1 | 2 | 1 |
| OTHER | 1 | 1 | 1 | 1 |
| DON'T KNOW/NO ANS. | 1 | 1 | 1 | * |

THE AMERICAN PUBLIC'S POSITION ON THE ARTS FUNDING CONTROVERSY

BY SELECTED DEMOGRAPHICS

Q.D9 WHAT STATE DO YOU LIVE IN? (REGION)

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| EAST | 24 | 21 | 27 | 20 |
| SOUTH | 32 | 37 | 30 | 34 |
| MIDWEST | 24 | 19 | 23 | 28 |
| WEST | 20 | 23 | 20 | 18 |
| DON'T KNOW/NO ANS. | - | - | - | - |

Q.D10 HOW WOULD YOU DESCRIBE THE COMMUNITY IN WHICH YOU LIVE?

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| CITY | 36 | 31 | 37 | 36 |
| TOWN | 23 | 26 | 24 | 21 |
| SUBURB | 19 | 12 | 21 | 17 |
| RURAL AREA | 21 | 31 | 17 | 26 |
| DON'T KNOW/NO ANS. | 1 | - | 1 | * |

THE AMERICAN PUBLIC'S POSITION ON THE ARTS FUNDING CONTROVERSY

BY SELECTED DEMOGRAPHICS

Q.D11 WHICH OF THE FOLLOWING BEST DESCRIBES YOUR OCCUPATION OR ACTIVITY?

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| SELF-EMPLOYED | 13 | 15 | 14 | 9 |
| EMPLOYED FULL-TIME | 45 | 37 | 45 | 50 |
| EMPLOYED PART-TIME | 9 | 7 | 9 | 10 |
| RETIRED | 16 | 28 | 13 | 15 |
| STUDENT | 6 | 3 | 7 | 5 |
| UNEMPLOYED | 2 | 1 | 2 | 1 |
| HOMEMAKER | 8 | 8 | 8 | 9 |
| OTHER | 1 | 1 | 1 | 1 |
| DON'T KNOW/NO ANS. | * | - | 1 | - |

Q.D12 WHICH OF THE FOLLOWING BEST DESCRIBES YOUR TOTAL ANNUAL HOUSEHOLD INCOME FOR 1989?

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| UNDER $10,000 | 10 | 8 | 10 | 10 |
| $10 TO UNDER $20,000 | 18 | 26 | 15 | 20 |
| $20 TO UNDER $30,000 | 21 | 20 | 22 | 19 |
| $30 TO UNDER $40,000 | 16 | 13 | 16 | 15 |
| $40 TO UNDER $50,000 | 10 | 8 | 11 | 8 |
| $50 TO UNDER $57,000 | 10 | 5 | 12 | 11 |
| MORE THAN $75,000 | 7 | 6 | 7 | 8 |
| DON'T KNOW/NO ANS. | 8 | 14 | 7 | 9 |
| MEDIAN | 28560 | 24987 | 29728 | 27941 |

THE AMERICAN PUBLIC'S POSITION ON THE ARTS FUNDING CONTROVERSY

BY SELECTED DEMOGRAPHICS

Q.D13 WHICH MAGAZINES OR NEWSPAPERS HAVE YOU READ REGULARLY

| | | SIDE SUPPORTED IN NEA FUNDING CONTROVERSY | | |
|---|---|---|---|---|
| | TOTAL | HELMS SIDE | NEA SIDE | ON FENCE |
| BASE: | 1200 | 155 | 742 | 261 |
| | % | % | % | % |
| TIME | 15 | 12 | 18 | 10 |
| READER'S DIGEST | 14 | 18 | 12 | 17 |
| NEWSWEEK | 12 | 10 | 13 | 10 |
| NATIONAL GEOGRAPHIC | 9 | 8 | 9 | 8 |
| PEOPLE | 6 | 4 | 7 | 3 |
| GOOD HOUSEKEEPING | 6 | 4 | 5 | 6 |
| WALL STREET JOURNAL | 5 | 1 | 5 | 6 |
| REDBOOK | 5 | 5 | 4 | 6 |
| BETTER HOMES & GARDENS | 5 | 6 | 4 | 5 |
| US NEW & WORLD REPORT | 5 | 6 | 5 | 4 |
| EBONY | 4 | 3 | 4 | 6 |
| NEW YORK TIMES | 4 | 1 | 5 | 4 |
| LADIES HOME JOURNAL | 4 | 4 | 4 | 5 |
| MCCALL'S | 4 | 5 | 3 | 6 |
| FAMILY CIRCLE | 4 | 3 | 4 | 4 |
| US TODAY/ USA WEEKEND | 3 | 1 | 4 | 4 |
| LIFE | 3 | 2 | 4 | 2 |
| SMITHSONIAN | 3 | * | 4 | 2 |
| COSMOPOLITAN | 3 | 1 | 4 | 1 |
| WOMAN'S DAY | 3 | 1 | 3 | 2 |
| JET | 2 | 3 | 2 | 2 |
| ROLLING STONE | 2 | - | 3 | 1 |
| CONSUMER REPORTS | 2 | 2 | 2 | 1 |
| GLAMOUR | 2 | 1 | 2 | * |
| PLAYBOY | 2 | 3 | 1 | 2 |
| NEW YORKER | 2 | - | 2 | 1 |
| ESSENCE | 2 | - | 2 | 2 |
| LOCAL NEWSPAPERS | 66 | 61 | 66 | 71 |
| DON'T KNOW/NO ANS. | 5 | 9 | 4 | 5 |

# APPENDIX C

# SAMPLE DISPOSITION

SAMPLE DISPOSITION

AMERICAN WAY STUDY 90008

| | TOTAL | |
|---|---|---|
| General Response Rate * | | |
| Response | 1303 | (37%) |
| Completed Interviews | 1200 | |
| Not Qualified (Terminates) ** | 103 | |
| Non Response *** | 2184 | (63%) |
| Refusals | 1965 | |
| Incomplete Interviews | 219 | |
| Total Potential Respondents | 3487 | (100%) |
| Call Backs | 848 | |
| Other | 4430 | |
| Total Excluded from Sample**** | 5278 | |
| Total Number of Calls | 8765 | |

Explanation of Response Rates

* The computation of response rates for this study conforms to guidelines set by the Council of American Survey Research Organizations (CASRO).

** Those who could not be interviewed because they did not meet screening qualifications.

*** Refusals and Incomplete surveys are "Non Response" categories.

**** Respondents who suggested the interviewer call back at a later date, disconnected numbers, unanswered telephones, answering machines, busy signals, business/government offices, and deaf/language barrier calls are "Excluded from the Sample" responses in the "Other" category.

Mr. YATES. Mr. Regula?

Mr. REGULA. John, you have been a Member of this body. You made the statement that in here in the poll that they do not want Congress involved.

Do you think that Congress has any responsibility to demand accountability of an agency that is funded, whether it be Defense, NEA, the Department of the Interior, or whatever?

Mr. BUCHANAN. I think that certainly, certainly, I will say my good friend, you do.

But I think this is a situation where something has been badly misrepresented, and I am reminded of the Civil Rights Restoration Act that you passed earlier. Jerry Falwell sent out a letter to 30,000 pastors saying that if that Act were passed, you would have to have a practicing homosexual drug addict with AIDS as your youth pastor, and there were hysterical letters and enough calls coming in to shut down the switchboard one day.

I remember my old friend Bill Hefner standing up on the Floor of the House and saying, people have been misled. They are confused on this issue. I know what is right, and even if it costs me my job, and I think at the time he thought it really might, for all the mail and calls he was receiving, all the old friends who were condemning, he said, I have to do what I know to be right. No job is worth it to do otherwise.

And I put him down for Profiles in Courage, but I think that that needs to be the norm around this place, not the exception.

Mr. AUCOIN. John, I think the record ought to show—if the gentleman will yield, I think that speech was made several years ago, and Bill Hefner is still a very active Member of this Congress.

Mr. BUCHANAN. Yes. I am in a weak position to take the stand I am taking, because I can remember when the Birmingham Post Herald came out with a story, "Buchanan commits suicide on the Floor of the House." It was on a busing issue, of all terrible things, and I had to take a strong position on the wrong side from lots of people's point of view.

And I remember saying a word to our senior Senator, that if he had tried to comment, I would be on the Floor of the House committing suicide, if he wanted to try again, and there would be plenty of time to communicate with me because I was sure it would be a slow and painful death culminating the next fall.

Well, that proved to be a good prophecy. In September our Republican primary art moral majority beat my brains out. And it was this kind of issue.

Mr. YATES. What was the controversy about? I mean, you have piqued our interest.

Mr. BUCHANAN. It was Ron Mottl's constitutional amendment to prohibit busing and to put that in the Constitution.

I took a wonderfully popular stand on that issue, opposing it. But what I am saying is, I do think that this has been misrepresented. I do think that it's not a fair portrayal of this agency.

I think even those instances that have proven controversial can be interpreted a different way in almost every case, and I would be glad to make plain what I mean by that.

Therefore, I think you have a responsibility to try to keep your own perspective and to give leadership so that the people whose

sentiments are in the right direction from our point of view, freedom of expression, against censorship, so the will of that true majority can be filled and honored.

And I think that is what you have. You have a vocal minority using an issue for their own purposes, but not telling the truth about the NEA and not telling the truth about the process, and not even telling the truth about the controversial art work or artists that have been involved in the controversy.

Mr. REGULA. John, I would just point out, you mentioned that they don't want Congress involved. I don't believe that the language that we put in last year does create involvement of the Congress. What it does is it says, the artwork when taken as a whole, does not have serious literary, artistic, political or scientific value, and it puts the burden on the NEA to make that judgment.

Now, that is not saying that Congress is taking that responsibility, but rather saying that NEA should exercise some degree of accountability and discretion in making grants; and obviously in, what is it, North Carolina, the Council rejected what the panels had done; and I think they were trying to respond to that requirement of accountability.

Do you object to saying to the NEA, you must be accountable based on some fundamental standards of decency?

Mr. BUCHANAN. Well, I believe that you can put your trust in John Frohnmayer as the President has done. I believe he has committed himself to accountability, to doing whatever is necessary to make sure that his agency is responsive and accountable.

But the original Helms' amendment was a very flawed amendment, and you did a great service in toning it down. But I believe it still has had a chilling effect.

Mr. YATES. I don't think there is any question about that. My friend, Ralph, asked do you have any objection to language that sets out standards of decency? Well, what are the standards of decency? What you are saying is that you still have to go through a process of definition of what is an acceptable standard of decency. Just as it's impossible to write a definition of pornography, you have on the other side the question of how do you write a standard of decency?

Mr. REGULA. Well, I think we tried to do that by saying to the NEA that when taken as a whole it does not have serious literary, artistic, political or scientific value. And they have to make that judgment.

Mr. YATES. Well, but then you raise a very interesting question. The Mapplethorpe exhibition consisted of 120 photographs. Of the 120 photographs, 113 were acceptable to everybody. They are beautiful pictures of flowers and vases and people that are not controversial.

What does the phrase that you just recited "taken as a whole" mean? Does that mean that that exhibition, which has 113 pictures that nobody objects to and many think are just beautiful, and seven that are controversial, does that mean that taken as a whole that exhibition is decent, or that that exhibition is pornographic?

Mr. REGULA. I think in the case of North Carolina, the Council said looking at these, taken as a whole, we do not think this is the

type of thing that should be funded. And that is what the intent of the language is.

Mr. YATES. What Council did that under Mapplethorpe?

Mr. REGULA. Not Mapplethorpe.

Mr. YATES. I'm talking about the Mapplethorpe which is still used time and again. Every time the protesters protest, they bring up the Mapplethorpe.

Mr. REGULA. Well, they bring up a few others, too.

Mr. YATES. They bring up the Mapplethorpe, the Serrano, and Annie Sprinkle, which is denied as having had the backing of NEA.

But Ralph, you have got 10 fingers on your hands. Can you go beyond that in naming any of these things?

Mr. REGULA. Mr. Levitt just pointed out that the stock exchange has five million transactions a day, but when you have a couple of bad ones, they rewrite the SEC rules.

Mr. YATES. That is like a bad peach in a basket of peaches.

Mr. REGULA. It's still a pretty good analogy.

Mr. YATES. We have to pay attention to you, too, John.

Mr. BUCHANAN. I hope everyone will. But our poll did speak to this point. Ninety-three percent of the people said that even if something was offensive to them, they thought others had the right to see it. And some 6 percent agreed that people have different ideas about what is obscene and what is not.

And that is the rub, who is going to make this determination? And there is great confusion out there because of the language in the present law.

I am yielding to temptation. I make that confession in advance, because nobody would let me use this and now I am going to.

In response to the Helms' amendment, I did a very brief poem entitled An Artist's Lament. "I did not paint the daffodils on hillsides lush and green, lest Congress find their nakedness indecent or obscene." Two of the Mapplethorpe photos were of children taken with permission by their parents, taken with a parent present. One little boy was nude, and the little girl, semi-nude. The parents were old friends of the photographer, asking him to do it. They were there, and they think they are beautiful and find nothing obscene or pornographic about their children.

Mr. YATES. John, at the risk of intensifying this present controversy, which I shouldn't be doing, is this crusade against the NEA limited to the Fundamentalist charge, or do you know of other charges that have evolved in this?

Mr. BUCHANAN. You have mentioned Don Wildmon. I would say it's based, as has been the religious right through the years, essentially in the religious right and the Fundamentalist community, although there are many fundamentalists who do not share this point of view, as a matter of fact.

Mr. YATES. How do you know that?

Mr. BUCHANAN. How do I know that? I think if you would consult with the National Association of Evangelicals, for example, you would find that there are many fundamentalists in that organization, and they, as an organization, definitely have disassociated themselves from this whole campaign.

Mr. YATES. Have they really?

Mr. BUCHANAN. Yes.

Mr. YATES. Have they done this formally?

Mr. BUCHANAN. If they haven't, they will.

Mr. YATES. I hope they do it soon before we mark up. I would like to know. It would be a big help if someone in the Fundamentalist Church took the position that you say they take and made it known to Members of Congress that there is this plight in the Fundamentalists Church, as well, because the criticisms that we are getting are from certain parts of the Fundamentalist Church.

I haven't noticed any coming from other kinds of churches, and that is why I asked you the question.

Mr. BUCHANAN. Well, I think you have the whole religious right establishment, slavery, Robertson, Falwell, Beverly LaHaye, that whole group that we have become very familiar with, that have carried on various crusades. This is the group that is using and promoting this thing.

And I do not think they represent even the entire community of people who have religious outlooks like their own; indeed, I am certain they do not.

Mr. YATES. Thank you. Thank you very much. I appreciate this panel coming in.

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TUESDAY, MAY 15, 1990.

## PANEL II

### WITNESSES

**ARTHUR JACOBUS, PACIFIC NORTHWEST BALLET**
**BELLA LEWITZKY, LEWITZKY DANCE CO.**
**DAVID BAMBERGER, CLEVELAND OPERA**
**WHITE EAGLE, TENOR**
**ZELDA FICHANDLER, ARENA STAGE**
**JANE ALEXANDER, ACTOR**

Mr. YATES. Now we have panel two, consisting of Arthur Jacobus, Pacific Northwest Ballet; and Bella Lewitzky from the Lewitzky Dance Company.

We have representatives of opera with David Bamberger of the Cleveland Opera, and he is accompanied by Mr. White Eagle, a tenor.

Theater, Zelda Finchandler. Our old friend, Zelda, you look very well. And our old friend Jane Alexander—I shouldn't say our old friend. I should say our dynamic friends Zelda Fichandler and Jane Alexander because neither of them qualify as old.

All right. Who wants to tee off?

### DANCE

Mr. JACOBUS. Yes, Mr. Yates. Thank you for the opportunity to present testimony on the fiscal 1991 funding for the National Endowment for the Arts.

My name is Arthur Jacobus, and I am President of Pacific Northwest Ballet in Seattle, Washington.

I am testifying on behalf of Pacific Northwest Ballet, Dance U.S.A., and the American Arts Alliance. We are requesting a fiscal 1991 appropriation for the National Endowment for the Arts of $268 million. Also, you should have a copy of the official American Arts Alliance testimony which I am officially submitting to you.

[The prepared statement of the American Arts Alliance follows:]

TESTIMONY

on behalf of Reauthorization of

the National Endowment for the Arts

Submitted
by the

# AMERICAN ARTS ALLIANCE

in cooperation with

AMERICAN SYMPHONY ORCHESTRA LEAGUE

ASSOCIATION OF ART MUSEUM DIRECTORS

ASSOCIATION OF PERFORMING ARTS PRESENTERS

DANCE/USA

OPERA AMERICA

THEATRE COMMUNICATIONS GROUP

to

THE SUBCOMMITTEE ON THE INTERIOR

of the

COMMITTEE ON APPROPRIATIONS

UNITED STATES HOUSE OF REPRESENTATIVES
Rayburn 2237

May 15, 1990
9:30 A.M.

Mr. Chairman and Distinguished Members of the subcommittee, the American Arts Alliance is grateful for this opportunity to present testimony on FY 1991 funding for the National Endowment for the Arts.

## Introduction

The American Arts Alliance is a consortium of over 400 nonprofit professional performing, exhibiting and presenting arts institutions serving metropolitan, suburban, and rural areas throughout the United States. Large and small, these institutions have joined together under the aegis of the Alliance to address with one voice the needs of art museums, dance and opera companies, choral ensembles, theatres, symphony orchestras, and presenting organizations.

The National Endowment for the Arts plays a pivotal role in fostering American artistic achievement, celebrating our cultural diversity, and delivering artistic enrichment to increasing numbers of our citizens. To provide adequate support for the Endowment's vital programs, Congress needs to increase funding to a level sufficient to sustain the growth of the arts while encouraging the continuing pursuit of artistic excellence. This year the Arts Endowment budget is $171.255 million. The Administration, in its FY1991 budget has recommended $175 million for next year. To fund the Arts Endowment at levels equal to the

FY 1981 levels adjusted for the rate of inflation*, $238 million would be needed in FY 1991. We recommend that funding for the National Endowment for the Arts in FY 1991 be set at $268 million--$238 million for current programs and $30 million for a new title that would provide funds to existing programs to develop expanded educational opportunities and broader availability of the arts.

The Alliance, on behalf of artists and arts institutions throughout the United States, would like to thank the Chairman and members of the subcommittee for their strong commitment to the Endowment's fundamental principles of creativity and freedom of expression during the heated debate which arose in Congress last year. We acknowledge that this discourse posed challenging questions and raised sensitive political issues which were dealt with by this committee with extraordinary patience, fairness, and equanimity.

As a result of this prolonged and arduous debate, a compromise was reached. In the appropriations act for funding of the Endowment in Fiscal 1990, new language was adopted, prohibiting the use of Endowment funds to promote, disseminate or produce materials which in the judgement of the National Endowment for the Arts may be considered obscene. This language has proved to be troublesome to many groups and has cast a shadow of distrust

* Rate of inflation according to the Bureau of Labor statistics.

over the Endowment's funding process. Many applicants have exercised self-censorship in declining to apply for grants in the fear that should they apply to the Endowment for certain projects they would be put on a "hit list." Such an atmosphere of wariness and hesitation is not conducive to the creation of bold or visionary art, qualities which the National Endowment has historically fostered.

The Importance of Unrestricted Federal Arts Funding

We Americans can be grateful that our government has acknowledged the value of the arts by establishing a federal agency whose sole purpose is to encourage and support the arts. Without the support structure created in 1965, much of the wealth of artistic activity that enriches our lives would simply not be possible. It is critical to our quality of life that the creativity, imagination, and diversity of expression that have become an integral part of the American landscape remain so.

To ensure the integrity of the artistic endeavors to be supported by the National Endowment, Congress stated in the legislation establishing the Agency that:

> "In the administration of this subchapter no department, agency, officer or employee of the United States shall exercise any direction, supervision, or control over the policy determination, personnel, or curriculum, or the administration or operation of any school or other non-Federal agency, institution, organization, or association."

We look to Congress to reaffirm the fundamental principle of nonintervention inherent in this mandate. If the National Endowment for the Arts is to continue to be successful, it has to protect artists' rights to engage freely in the creative process.

During the past year serious questions have been raised concerning the future of the National Endowment for the Arts. Much of the debate has centered on whether content restrictions should be placed on federal funds. In our opinion, to impose such restrictions is antithetical to the American democratic experience.

Americans have long cherished the principle of freedom of expression as an indispensable precondition for nearly every other form of freedom. This principle has empowered Americans to test new opinions and court new impressions in the quest for a better society.

Oftentimes, it is the artist who has served as our moral pathfinder, testing the boundaries of society. Long before governments around the world imposed sanctions on South Africa, nonprofit theatres were dealing with the issue of apartheid. The arts have the unique ability to reveal the many facets of society, good and bad. The arts can lead our inquiry into the conflicts in society, and help us to create new paths to resolve those conflicts.

The principle of free expression faces continual challenge. Throughout the history of our country, Americans have chosen to embrace and defend this principle, sharing with our forebears the belief that no minority viewpoint should suffer silence. Supreme Court Justice William O. Douglas warned that:

> "..any system which permits government officials to inhibit or control the flow of disturbing and unwelcome ideas to the public threatens serious diminution of the breadth and riches of our cultural offerings."

If the freedom to express ourselves creatively is worth defending, then it is worth supporting. It is that support at the national level that sets the standard, assuring the means by which all of America's "creators" -- its artists -- can continue to define our free society.

The freedom of expression supported by the National Endowment for the Arts is of paramount importance in the pursuit of artistic excellence. Like the research and development programs our government supports in other fields, the arts too require a "laboratory" in which to develop and further the cause of creativity and cultural expression. Sometimes experiments fail. But often from the risks taken comes exciting, innovative art. We must provide guarantees that despite occasional controversies, artistic risks can be taken without fear that important programs will suffer or that an arts institution or artist will be censored.

The Importance of the Arts

The arts are among the greatest of our national treasures. Our country is one in which the quality of life is a source of pride. That quality is determined not only by economic conditions, but by spiritual and aesthetic ones as well. Artistic performances and exhibitions enable us to understand and value the extraordinary diversity -- ethnic, racial, cultural and religious -- that distinguishes the American experience. The music of Aaron Copland, the dances of Alvin Ailey, the operas of Philip Glass, the paintings of Jacob Lawrence and the plays of Lanford Wilson, in many ways capture the spirit and vitality of American life better than the tomes of formal history.

Rarely do the arts fail to lift our spirits or expand our horizons. By appealing to both our intellect and our senses, the arts enhance our perception of our world. "The main instrument of society's self-knowledge is its culture," says Czechoslovakia'a president Vaclav Havel.

It is through the arts that individuals learn to give form and meaning to their identity. Our nation's artists and arts institutions have been entrusted with safeguarding and articulating our national heritage, expressing human truths, and inspiring creativity within new generations of Americans. As America takes part in the modern global community, our standing

as an international leader is strengthened when the creative forces of our artists touch the lives of people throughout the world.

Who can better express the value of art than an artist? In 1948 author Marcel Proust wrote,

> "Only through art can we get outside of ourselves and know another's view of the universe which is not the same as ours and see landscapes which would otherwise have remained unknown to us like the landscapes of the moon. Thanks to art, instead of seeing a single world, our own, we see it multiply until we have before us as many worlds as there are original artists. . .And many centuries after their core, whether we call it Rembrandt or Vermeer, is extinguished, they continue to send us their special rays."

These timeless words capture the essence of the importance of art to civilization.

## TWENTY-FIVE YEARS OF SUCCESS

For a quarter of a century, the Arts Endowment has been in a partnership with other government agencies and the private sector in nurturing the growth of our nation's arts institutions in every part of the country, fostering creativity and excellence in the process. Arts Endowment support has provided an imprimatur for other government and private arts funding. With the help of the Endowment, artworks reflective of the multi-cultural fabric that is America have been developed, and made accessible to an ever growing number of citizens.

Since 1965, we have witnessed an American Renaissance -- a harvest of America's unique inheritance of the arts of all nations and of all ages. The success stories of this Renaissance are attributable to the role played by the Endowment in fostering a public/private partnership that embraces American ideals and and actively involves our nation's citizens in the Endowment's decision-making process.

Growth of Arts Institutions Since 1965

The virtually exponential growth of arts institutions in the United States since 1965 clearly reflects the important effect that modest federal support via the Arts Endowment has had upon cultural life in this country. In 1965 approximately 56 professional nonprofit theatres existed in the U.S.; today there are more than 400 dispersed throughout the nation in cities and towns of every size. Theatres founded since 1965 include the Alabama Shakespeare Festival, Crossroads Theatre Company in New Brunswick, N.J., Minneapolis' Illusion Theatre Company, Repertorio Espanol in New York, Roadside Theatre in Whitesburg, KY, the Shakespeare Theatre at the Folger in Washington, D.C., Steppenwolf Theatre Company in Chicago, and Unicorn Theatre in Kansas City, Mo.

Similar growth took place in the field of dance. There were 37 professional dance companies in 1965, most of them located in New York City; today there are 250 companies nationwide. In this

country where there was one full-time professional chorus in 1965, there are now 57.

The growth of art museums in the United States has been dramatic. More than one-third of a national sample of art museums have been founded since 1960. In fact, on the average, 11 new museums are established each year. The attendance at art museums has grown steadily as well. There were approximately 20 million art museum visitors in 1965. This number has grown to over 40 million visitors annually. The most recent survey of the museum field, revealed that America boasts 600 art museums, while another 325 museums have substantial art collections.

The opera world has truly come into its own over the past quarter century. Since 1965, the number of professional companies has more than doubled, from 45 companies to over 100 in 1990. Likewise the audience size and the number of productions and performances staged by opera companies has increased dramatically. Compared with a decade ago, opera audiences have expanded by thirteen percent to over 6.3 million. During the same period, the number of performances has increased by fifty percent.

Although the most significant growth in the number of American orchestras took place before the creation of the Arts Endowment, the past two decades have seen tremendous improvement in the

quality and professionalism of these orchestras. As the number and variety of performances have increased, so has the number of artists employed on a regular basis. In the first full year of orchestra panel operations in 1971, 75 orchestras were eligible for funding by virtue of their professionalism, quality, and scope of activity. In 1989, 179 orchestras successfully applied for Arts Endowment funding.

Performing arts presenters are also an essential component in the effort to provide a diversity of high-quality performing arts programs to people in all parts of the United States. In 1965 presenting was primarily a function of colleges and universities, who served the campus, and independent impresarios, who toured performing companies to small city networks. At that time, there were under 400 presenters in existence. Today there are more than one thousand nonprofit presenters -- performing art centers, festivals, civic centers, colleges and universities, independent nonprofits, arts councils, and alternative spaces -- serving communities throughout the country.

Focusing on Excellence and Creativity

The hallmark of our nation's arts institutions is their dedication to quality programming; programming that preserves the classics, as well as programming that develops new repertoire. That quality is underscored and rewarded by the Arts Endowment's emphasis on excellence in the awarding of its grants.

Performances and exhibitions of new work are of infinite value as revitalizing forces. America's arts institutions, with the assistance of the National Endowment for the Arts, produce and present promising new work in an effort to address contemporary society, expanding the compass of the various art forms. It is in new work that our own era is being recorded for posterity.

Every Pulitzer-Prize winning play since 1976 received its premiere professional production at a nonprofit theatre, illustrating the resident theatre's important role in the development of new plays and playwrights:

1976 - A Chorus Line, New York Shakespeare Festival
1977 - The Shadow Box, Mark Taper Forum, Los Angeles
1978 - The Gin Game, Actors Theatre of Louisville
1979 - Buried Child, The Magic Theatre, San Francisco
1980 - Talley's Folly, Circle Repertory Company, New York
1981 - Crimes of the Heart, Actors Theatre of Louisville
1982 - A Soldier's Play, Negro Ensemble Company, New York
1983 - 'Night Mother, American Repertory Theatre, Cambridge, Massachusetts
1984 - Glengarry Glen Ross, Goodman Theatre, Chicago
1985 - Sunday in the Park With George, Playwrights Horizons, New York
1986 - no award
1987 - Fences, Yale Repertory Company
1988 - Driving Miss Daisy, Playwrights Horizons (also nominated for 9 Academy Awards)
1989 - The Heidi Chronicles, Playwrights Horizons
1990 - The Piano Lesson, Yale Repertory Theatre

Nonprofit theatres in the United States have been able to produce important contemporary plays and communicate a broad range of ideas because of a freedom of expression not experienced in many other parts of the world. For example, Vaclav Havel's plays were regularly seen in this country, especially at the New York

Shakespeare Festival, when they were barred from production in his homeland, Czechoslovakia.

The Madison Civic Center in Wisconsin is a leader in the field of presenting organizations. The Civic Center is a participant in a consortium which includes the University of California, Berkeley, the University of Massachusetts, and Dartmouth College. Currently, this consortium is supporting the creation of a new work by choreographer Merce Cunningham. This year the Madison Civic Center is also commissioning a new work from jazz musician and composer Billy Taylor to be performed by the Billy Taylor Trio and the Juilliard String Quartet.

The Arts Endowment has also been instrumental in efforts to preserve outstanding contemporary work. For example, in 1987 the Alvin Ailey American Dance Theatre received a special project grant from the Arts Endowment to premiere a full evening revival of the works of Black American choreographer Katherine Dunham. This three-act retrospective of Miss Dunham's work, fully supervised by the choreographer, included the reconstruction of sets and costumes, plus the revival of original music. The Magic of Katherine Dunham toured in several American cities after its premiere at New York's City Center and was documented for archival purposes by the Dance Collection of the New York Public Library at Lincoln Center.

In the field of opera, companies are advancing new traditions by commissioning and performing new works by American composers. The world premiere of Rachel by the Knoxville Opera in April 1989 explored the controversial marriage between President Andrew Jackson and Rachel Donelson. Both the music and libretto were written by Tennessee natives, Kenton Coe and Anne Howard Bailey. The opera was well received by the press and set new attendance and ticket sales records for the company. Funding was received not only from the Arts Endowment and OPERA America, but also from state arts agencies, private foundations, and corporations.

We have just touched on some of the new work that is being developed. Now we would like to glance at a few examples of how institutions are preserving the rich legacy of artistic tradition.

The Saint Louis Symphony, now in its 110th season, continues to exhibit the highest standards of excellence in traditional repertoire, while serving as a leading force for the exposure of the music of our time. Music director Leonard Slatkin has embraced the work of the orchestra's composers in residence, fostering worldwide exposure for their music on domestic and foreign tours. In 1989 the orchestra signed a five-year exclusive recording contract calling for 30 discs which will combine the music of Shostokovich, Tchaikovsky, and Mahler with

that of 20th century composers Roy Harris, Charles Ives, Aaron Copland, and John Corigliano.

In 1985, Ballet West of Salt Lake City, Utah, undertook the task of reviving a "lost" work, August Bournonville's 19th century full-length ballet Abdallah. Under the direction of then-Artistic Director Bruce Marks and Company Teacher Toni Lander, this work was reconstructed with the assistance of participants from Copenhagen and the Royal Danish Ballet. Abdallah, revived with support from the National Endowment for the Arts and other sources, was deemed so successful that the Royal Danish Ballet invited Mr. Marks to restage the work at that company a year later.

Artists possess the invaluable talent to breathe life into the work of authors who may have lived centuries ago. Recent productions at the Goodman Theatre in Chicago, Illinois, include Gogol's The Government Inspector, Shakespeare's Romeo and Juliet and The Tempest, and Moliere's The Misanthrope. "Our goal is to infuse the classics with the energy usually reserved for new works. . ." says Goodman Theatre artistic director Robert Falls.

Promoting Cultural Diversity

Promoting cultural diversity in both programming and audience composition is a goal shared by the Arts Endowment and arts institutions. Many Endowment initiatives have helped spur

special projects in these areas.

To identify, cultivate, and serve its African-American community, the Syracuse Symphony launched Project 2000 in 1987. Funded initially by a one-year grant from the Arts Endowment and a two-year grant from the New York State Council on the Arts, Project 2000 has been led by a community task force that directs its focus appropriately. Programs from all spheres of the orchestra's activities -- classics, pops, and ensemble concerts-- have been incorporated into Project 2000, along with specially produced concerts calling on African-American popular traditions, such as jazz and gospel.

The success of the program has been measured both by the overall endorsement of the Syracuse Symphony program by leaders of the African-American community, as well as by numbers: the audience for this series was approximately 55 percent African-American, and program staff has noted a dramatic increase in African-American attendance at other concerts.

A recent example of the Arts Endowment's partnership in promoting cultural diversity is its award of a $1 million Challenge Grant to Arena Stage in Washington, D.C. This stipend will support the theatre's long-term program to increase multi-cultural representation on its stages, in the audience and among theatre personnel. The grant and matching funds will support a four-

year, five-part program to increase Arena Stage's artistic staff and acting company, produce and develop the work of playwrights from minority cultures, explore further the benefits of non-traditional casting, support the on-going work of African-American artistic associate Tazewell Thompson, and launch the Allen Lee Hughes Fellows Program to attract and train ethnically diverse young people for administrative, technical and artistic careers in the theatre.

Among the ways that the American arts community and the Arts Endowment are helping to preserve the culture of Native Americans is with support for the American Indian Dance Theater. Founded in 1985, it is the first professional company of dancers and musicians from a number of Native American tribes doing both traditional work and new creations in theatrical venues. They have toured very successfully throughout the United States and internationally, in venues as varied as Parisian nightclubs and the Northrop Auditorium in Minneapolis. Residency activities developed by numerous sponsors of the American Indian Dance Theater have included the involvement of local Native Americans in many of the communities where the company performs. The company was recently presented on the public television program "Dance in America."

An Arts Endowment initiative begun in 1989 that is having a major impact on the promotion of cultural diversity in the presenting

field is Partnerships in Touring and Commissioning in the Inter-Arts program. Developed to address issues of creativity and access, this is a two-part initiative which supports the commissioning of new work and the development of model alternative touring mechanisms to improve both audience access and performance opportunities for artists engaged in experimental, multi-cultural or cross-cultural work. The consortium approach to many of the projects has brought work to communities throughout the country. Examples of projects funded over the past two years include:

> Consortium of Artistas del Norte - a tour of Los Nuevos Maromeros, a series of Latin American cultural festivals, throughout New Mexico and Arizona;
>
> The American Festival - a consortium including presenters in Whitesburg, KY, New Orleans, Philadelphia, San Antonio, and Ithaca, NY, which will support the creation and presentation of a multi-cultural festival;
>
> The National Performance Network - a consortium of approximately 20 contemporary presenters throughout the country to support one and two week residencies of artists throughout the country. It is important to note that Network guidelines limit the number of New York artists which can tour on this program.

Another illustration of the Endowment's support of cultural diversity is the recent exhibit Hispanic Art in the United States, which was shown at the Museum of Fine Arts, Houston; The Corcoran Gallery of Art in Washington, D.C.; the Lowe Art Museum, University of Miami; the Los Angeles County Museum of Art; and the Brooklyn Museum. In addition to providing recognition for previously ignored artists of superb talent, the exhibition

received enthusiastic support from ethnic communities not previously involved with many of these art museums.

International Recognition of American Artistic Success

The excellence that is exemplified by our country's arts institutions is recognized and admired internationally. America's artists serve as virtual ambassadors to foreign nations, and provide an unrivalled opportunity for communication that crosses all national boundaries. While many American institutions have toured to foreign countries, including dance companies, orchestras, theater companies and opera companies, this activity has been greatly limited by economic considerations. Since glasnost and perestroika and the opening up of Eastern Europe, there has been a flood of invitations to American arts institutions. Expanded funding must be made available for these international initiatives which have assumed increasing importance in the achievement of world peace and understanding.

Strength of the Arts Endowment's Decisionmaking Process

The cornerstone of the success of the National Endowment for the Arts has been its decisionmaking process. This process has involved the active participation of informed citizens from a wide range of backgrounds and geographic areas on both the peer panels and on the National Council for the Arts.

In fact, Congress, in 1985, included language in its reauthorization bill that outlines the qualifications necessary for well-rounded panel composition. The legislation states that the chairman of the Arts Endowment "shall appoint individuals who have exhibited expertise and leadership in the field under review, who broadly represent diverse aesthetic or humanistic perspective, and geographical factors, and who broadly represent cultural diversity."

The multiplicity of views held by Americans are represented by the more than eight hundred individuals participating yearly in the dialogue that takes place during the peer panel review of grant applications. Arts Endowment Chairman John Frohnmayer has likened peer panels to the function of a jury in our judicial system. The peer panel system is the most fair and judicious means for carrying out the Endowment's goals.

The panels, together with the Presidentially-appointed National Council on the Arts, bear the principal responsibility for making qualitative judgments and recommendations on the merits of grant applications. Bringing to the table their experience in the arts as artists, administrators, and patrons, the distinguished members of the Council are in a unique position to engage in a dialogue that has wide ranging cultural implications.

Recommended System for Multi-year Funding

Multi-year funding would greatly assist both the Arts Endowment and its grantees. One of the important benefits of the multi-year funding process would be its reinforcement of the qualitative review by peer panels. It would allow for better on-site reviews of performing groups -- covering more productions at each theatre for the same cost, for example. It may also address the problem posed by the time-consuming and exhaustive process of review for each yearly grant that discourages so many qualified panelists. By focusing on substantive matters and reducing the necessary time commitment, the Endowment would ensure the involvement of the highest caliber of panelists.

The most obvious benefit to grantees would be the stability in knowing that their funding would be renewed over two or even three years. Such stability would allow institutions to better utilize their scarce resources. From the administrative perspective, this translates to fewer hours devoted to filling out annual grant applications.

More importantly, the stability provided by multi-year support would allow more room for setting artistic priorities. Arts institutions are crippled by the reality of having long-range plans tied to short-range funding cycles. For instance, an opera company must make commitments years in advance if it is to obtain the work, the artists, the director, conductor and designers

needed to mount a top flight production. If guaranteed a certain level of support for a specific period of time, a company will have a greater opportunity to commit itself to the production of masterful artistic endeavors.

A New Title for Broader Availability and Education

While the achievements described in the previous section are just a few examples of the thousands of projects supported by the Endowment each year, they manifest the artistic vitality that has been engendered by the Agency. They also exemplify the power of the arts to rekindle emotions and sensitivities, and, in an increasingly violent world, to provide spiritual solace.

It is clear that more and more Americans seek the creative arts as a stimulus to their own growth and development. With these observations in mind, the American Arts Alliance recommended to the Education and Labor Committee the expansion of the National Foundation on the Arts and Humanities Act of 1965 to include a new title that would provide funds to the discipline programs for expanded educational opportunities and broader availability of the arts.

Since its founding, the Arts Endowment has worked with arts institutions to see that programs are developed to provide arts education to people of all ages, and to encourage greater access to expanded segments of the American population. However, due to

the modest level of Endowment funding, the scope of these ventures has been limited.

Arts Education

A primary focus of institutions' arts education efforts is toward broader exposure to the arts for more of our citizens. Simultaneously, to appreciate fully the broad range of artistic expression in society, well-honed knowledge of the arts is essential. Academic studies of learning and development have contributed to the growing recognition that arts education must now be considered an essential part of basic education, and must be taught in a way that develops both skill and knowledge. Arts education not only opens the door to artistic careers, but it aids in the understanding of our culturally diverse society. The lives of adult Americans can be greatly enriched by continuing education in the arts, enabling them to look at the world with new perspective.

Supporting Career Development

Arts Endowment initiatives are responsible for not only the production and exhibition of much lauded art works, but for the advancement of personnel behind the scenes as well. Endowment grants have nurtured the development of artists and administrators, lending support at critical junctures in their careers.

Continual Arts Endowment support has gone to the American Symphony Orchestra League's Orchestra Management Fellowship Program which provides a unique high-quality training program for prospective orchestra managers. The Affiliate Artists Conductors Program is another successful Endowment-backed apprenticeship program, designed to prepare young conductors to become music directors.

In response to the unique problems facing today's freelance theatre directors and designers, the Theatre Communications Group/National Endowment for the Arts Director Fellows and Stage Designer Fellows programs were initiated. In the field of dance, the National Endowment for the Arts, along with significant funding from the Ford Foundation, has supported The Carlisle Project, based in Pennsylvania. Now in its fifth year of operation, the Project offers a full year of choreography workshops, choreographer fellowships, and informal showcases devoted to the development of choreographers in ballet. Similarly, the American Association of Museum Directors received a grant from the National Endowment for the Arts enabling eight museum directors to attend intensive management training courses at five American universities.

Such programs are essential for artistic growth in all arts disciplines. Additional funding is required for their continuation.

Reaching New Audiences

Just as an education in the arts should be available to Americans of all ages, artistic performances and exhibitions should reach out to every area of the United States, and beyond. In each of the artistic fields, there are special programs to expand the availability of the arts performed and exhibited, which touch the lives of people across America who would not ordinarily be exposed to the arts. While the gap grows between the many extraordinarily diverse cultures struggling to work together in our society, we find that there is a critical shortage of these outstanding programs that help build bridges of understanding.

Performance and exhibition touring is one of the linchpins to making the arts accessible to new audiences. There are urban and suburban areas of the country as equally cut off from the arts as rural areas. At the same time we have new responsibilities to the global community, which can only be met if international touring and exchange receives federal support.

Conclusion

The Endowment was created to "foster artistic excellence by helping to develop the nation's creative talent, to preserve our cultural heritage in all its diversity, to make the arts available to wider, more informed audiences, and to promote the overall financial stability of American arts organizations." It is clear that the Endowment has succeeded in this mission far

beyond the expectations of the leaders whose ideals gave birth to the Agency a quarter of a century ago. As we embark on the last decade of the 20th Century, the Endowment's original goals assume increasing importance in our national life.

By encouraging independent thought, the arts enhance the creative force that builds progress and excellence in a nation. The unfettered mind is the one that explores new opportunities for mankind, carrying him beyond the familiar and into new realms. In our struggle to provide opportunity for all, we must remember that the arts can play a crucial role in the education and inspiration of Americans, young and old, unleashing untold riches of mind, spirit and imagination. Not only do the arts open doors to the wisdom of the ages, but they also give light to our visions of the future.

Ms. LEWITZKY. I am Bella Lewitzky, and I would like to further introduce myself a little bit. This kind of space and this kind of flooring is pretty hostile to dance, and needless to say, Mr. Jacobus makes dance possible, I got off the stage when I was 62 years old.

So we have brought with us two friends that we would like you to view who really represent our field and what the Endowment has done for them. They are David Gordon and Arthur Mitchell.

[Video tape being shown.]

Mr. YATES. Why didn't you bring us a tape of you dancing?

Ms. LEWITZKY. Those are two examples. I am sorry, I felt it would be self-serving if I brought a tape of my own work. So I neglected to do that in favor of two people that I think so highly of. But thank you for asking.

I would like to further introduce myself. I represent the Triple A Dance U.S.A., and the Lewitzky Dance Foundation. We are based in Los Angeles, California, mistakenly represented as tinsel land. I mean to tell you there is more than tinsel in my city. They have been very supportive.

I want to thank you especially, Chairman Yates, and the Members of the Committee who have supported the National Endowment for the Arts with a very personal point of view.

You have permitted me 24 years of practicing my art, developing it, making fewer mistakes, making bolder statements, and supporting a company of artists. And I consider that to be a tremendous thank you to you.

I would like to move from my personal statement to that of the field itself. I think what the National Endowment for the Arts has done for dance is probably highly recognized. Because it's a small organization, maybe it has not reached so many people, except when it focuses on ambassadors, and then it reaches the people that you are worried about, in small communities, large communities, international communities as teachers, as performers, as artists, sharing in the communities where we perform.

There has been an outburst of creativity in the dance world which has been unmatched any place that I can recall in the world. And it's due to the fact that this very fragile art world has had to stop underwriting itself and has had support and the kind of support that encourages and opens other support systems within a relatively small dance community.

We are proud to claim two generous award winners in the persons of two of our artists. They have changed the face of dance in the United States throughout the world and continue to do so. As an ambassador of the United States to the international community, I have been proud and pleased to be part of that and take it very seriously. Without training as an ambassador, but training in my art form, I hope I have served it well.

But I have watched the other people who tour across the face of the Nation. I have watched France. When I first went to France I said, I want to see your modern dancers, because that is what I am.

And they said, oh, yes, we have Carolyn Carson. I said, no, no, she is an American. Oh, well, then, we have Susan Birch. I said no, no she is a Nicholae person, she is an Ameri an. Who do you have?

But after a certain period of time, and performances given by Merce Cunningham and Alan Nicholae, those are the two great in-

fluences, last year when I asked the same question there was a flood of creativity. So that level of high creativity in the United States has affected the level of creativity, I am delighted to say, internationally.

They are incredible international ambassadors.

Mr. JACOBUS. Since 1965, the National Endowment for the Arts has been in partnership with the private sector and local governments to help nurture the arts in our country and to foster excellence and creativity.

This complex tapestry of support from foundations, corporations, individuals, federal, state and local governments, as well as ticket sales, tuition, and memberships, is as uniquely American as the art it helps to create, produce and preserve.

The arts in general, in dance in particular, most accurately reflect the rich, cultural diversity of the United States. Through ballet, modern dance and all of its forms, new African American, Spanish tap, native American and all of the many forms of ethnic dance, the National Endowment for the Arts helps to preserve old traditions and to create new ones.

It helps dance to make social and political commentary, to express beauty and provide fun. And it assists our artists and art institutions in exploring new creative frontiers.

Since 1965, when there were approximately 35 established dance companies in America, the National Endowment for the Arts has played a major role in the phenomenal growth of dance.

Today over 250 dance companies of all types and sizes entertain, educate, inform and engage audiences of record proportion all across our land. Through choreographer fellowships, dance company grants, grants to dance presenters and the Challenge Grant program, the NEA plays an important role in the support and growth of dance and dance audiences.

When Pacific Northwest Ballet received its first Challenge Grant in 1985, it was actually a critical milestone in the evolution of our relatively young company. Because of the grant, we were able to make a smooth transition from a young, struggling company to a more mature institution.

The three-to-one match allowed us to dramatically increase our private support. It's allowed us to create new works and expand our audiences.

## FUNDING FOR DANCE

Ms. LEWITSKY. I would like to share a frustration with you. Why not? I had the privilege of serving on an overview panel for dance. What that actually means is that the entire program is carefully reviewed for its priorities; Do we need to reevaluate them? Do we need to reevaluate wording, and we did some of all of that.

And then we came to what it is that we need to do in the future, and very clearly came upon about two or three items.

One of them was the fact that some of the progenitors of dance, the great titans of dance have died. We then begin to worry about our history. Are they recorded? Are they documented? Do we have some archival experience with them to pass on to younger, upcoming students, or to the world at large?

And when that question came up, then came the answer posed to us. Which of our budgets would you like to cut? Now, this is very much like saying, would you like to cut off your right arm to fund your left arm?

It's just not a possible decision. The funding inadequacy is a problem when you are a panelist looking at what is needed in the field and you know what is needed in the field.

For instance, in the field of education, dance education, in addition to dance in the schools, which has had a prestigious record where dance is concerned but just the training of dancers themselves, has surfaced in our field as a question. Are we responsible? Do we have criteria that are worthwhile?

And all of us on the panel felt, no, we do not. Again, the question came, do you want to fund it instead of the artists? Do you want to fund it instead of the institution? And those are not questions which can be answered that way.

I think the National Endowment for the Arts has done a magnificent job of handling its slender funds, but it cannot go on doing that and meet the needs of the field. That is my frustration.

DANCE EDUCATIONS

Mr. JACOBUS. Most major ballet companies have as an integral part of their operation a ballet school. These schools each have enrollments of from a few hundred to over a thousand students.

Whether or not the young people choose to dance as a career, the values of hard work, discipline and responsibility, the poise, self-esteem, creativity and the ability to concentrate and work toward a goal will stay with them for the rest of their lives.

Similarly, most of our arts institutions are engaged in some sort of arts and education program with the public schools. This exposure at a young age to the world of theater, music, dance and the visual arts is a critical point in those young people's lives.

It expands their imagination and piques their curiosity for a world of creativity, sensitivity and purpose. These and other activities would be severely limited without the support of the National Endowment for the Arts. In fact, support for education is woefully inadequate.

CENSORSHIP

Ms. LEWITZKY. I would like to conclude by adding my voice to the absolutely eloquent voice of the first witness. The level of creativity that I describe was permitted, encouraged and flourished because there was freedom. Freedom of the soul, freedom of the self, freedom of separate visions, and a recognition of the diversity that Arthur mentioned within our field.

Once the language that now exists is permitted to continue, the great fear that I have is, how it will spread? What corner of our freedom will it attack?

I would like to cite for you a story that I had when I expressed my anxiety about this. A woman from the Foundation reported to me a telephone call which she had received from somebody who said, "I am complaining to you about having funded a photographic

exhibition;" the photographic world seems to be the most suspect at this time.

It was something called Nap Time, and there were four children in their underwear on the bed, and she said, "did you notice their feet were dirty? Did you notice that the one child with the eyes open looked alarmed?"

And the woman at the Foundation was absolutely unprepared for this self-indulgent kind of censorship from a private citizen. She said to herself, I will bet you anything that photographer was doing a picture of her children at nap time, and that is why it's called Nap Time.

She phoned, and the photographer indeed was the parent, and those were her children. They were at nap time, and there was no hidden smut anywhere in that.

I am going to speak on this issue for the first time, because as you can tell, this is of passionate concern to me. I think that what is unleashed will be uncontrollable. Self-proclaimed smut hunters will search each corner for an infringement of what out of ignorance is judged a violation.

To its truth and to it quality, an artist should spend their time and their energy. They should ask questions, and they should not be looking fearfully over their shoulders for needed compromises, self-induced by fear.

When art presents no controversy, that is a fearful time. Thank you.

Mr. YATES. May I ask a question?

Ms. LEWITZKY. Yes.

Mr. YATES. You are a choreographer?

Ms. LEWITZKY. Right.

Mr. YATES. Now that we have the word "pornography" written into this endowment, do you worry about pornography as being an inhibition against any grant?

Ms. LEWITZKY. Yes. I think it's an untenable—because its' an answerable, I think it's untenable. I think it's very easy for somebody to misread something which might look pornographic, but is not in fact. It might be a social statement directed against pornography, and the act of presenting it from their particular vision, if that is the way they felt societally, if that was a statement they wished to make. I fear censorship, Mr. Yates, all together, because I know what its ramifications can be.

Mr. YATES. Do you ever create any dances that address the subject of love, for example?

Ms. LEWITZKY. All the time. All the time.

Mr. YATES. How do you avoid the possible criticisms of pornography, then?

Ms. LEWITZKY. I would hate to have to start worrying about it, and thank you, that is exactly the point. Because all choreographers now must weigh something they never intended to weigh. This is an example. I felt so strongly about teen-age pregnancy that I did a piece on it. This one dancer who is quite young looking was in a piece of lingerie, a little slip, and we gave her a pregnancy pad. It's wonderful what you can do with costuming, and the statement I hoped made people look, made people think, made people feel what that problem was about.

I would be very worried about presenting that now. I don't know how it might be misinterpreted. But I would never have questioned it then.

I probably wouldn't question it now, either, but I don't want the imposition of censorship to make me mediocre.

Mr. YATES. Do you worry about that now?

Ms. LEWITZKY. Yes. With this statement, I would definitely worry about it, and I think I can speak for a large number of my fellow choreographers.

Mr. YATES. Okay. Thank you very much.

Ms. LEWITZKY. Thank you for asking the question.

Mr. YATES. Thank you, dance. I appreciate the very good statement.

Any questions from the Representative of Seattle?

Mr. DICKS. Well, Mr. Chairman, we are very glad to have Arthur here today representing the Pacific Northwest Ballet, which we are very proud of, and we the committee, have been very supportive over the years of the Endowment.

I just want you to know we have been very strongly supportive, and we are also pleased that you are going to be involved, I understand, in the Goodwill games as they come up. The Endowment has helped us there, as well.

That is going to be an outstanding example of international cooperation. So we are glad you are here. We appreciate your statement, and we are going to do our best to defend the arts under the leadership of Mr. Yates, our Chairman.

Ms. LEWITZKY. Great.

OPERA

Mr. YATES. Now we turn to opera. Mr. Bamberger.

Mr. BAMBERGER. Thank you, Mr. Chairman.

Mr. YATES. Is Mr. White Eagle going to sing?

Mr. BAMBERGER. Yes.

Mr. YATES. Okay.

Mr. BAMBERGER. And I promise you I will not, which will be a great relief to the committee.

Mr. YATES. Well, I am not promising that for myself.

Mr. BAMBERGER. I am David Bamberger, the general director of Cleveland Opera and I am here on behalf of the Triple A.

Mr. YATES. Cleveland Opera, where is Mr. Regula when we need him most? Go ahead.

Mr. BAMBERGER. I have a statement that was prepared which in some sense represents the 102 professional opera companies of America and the 6.3 million people who attend opera each year. But in view of time, with your permission, I would like to focus on 3,002 people only, and on the particular stories that relate to them in the Cleveland Opera as an example of the kind of things that are made possible by the support of the National Endowment for the Arts, and to have my statement simply made part of the record.

Three-thousand of those people that I am talking about are students who at this very moment, as we are sitting here, are sitting in the opera house in Cleveland, Ohio, seeing a Cleveland Opera production of Jerome Kern's Show Boat. Just a few minutes ago, they were cheering for a wonderful basso, who was singing "Old Man River."

Mr. YATES. William Warfield?

Mr. BAMBERGER. No. His name is Sherman Ray Jacobs. Mr. Warfield is not active in that particular repertoire anymore. Wonderful young basso.

And they are experiencing not only the wonders of American culture, they are sharing it, regardless of their own particular social mix. Incidentally, 15 of the schools represented at that matinee are from the inner-city schools of Cleveland. But they are also experiencing American history, American culture, the background of what has happened in the racial history of this country, in a way that they would never otherwise have gotten from books or schools. They will be able to appreciate that education in a way that otherwise wouldn't have been possible. And their lives will be transformed by that experience. It will be something they will never forget. And the way I can prove that to you is by the 3,001st person I would like to talk about.

This was a young woman who attended a different student matinee some years ago when we presented Carmen for the schools. She too was from the inner city and the Cleveland public schools. She made that contact and found out something to her surprise; that opera was a good thing, it was fun, it was accessible and something she enjoyed. And the next year when we did another student matinee, she again came and again had a wonderful experience. Several years later we had an opening for a receptionist.

We have a very adventurous program for minority outreach at Cleveland Opera called the Multicultural Awareness Program, a program which is intended to work with the minority community and the multicultural community of Cleveland, not merely to expand our audience, but to change the demographics of our staff and our board of trustees. Since this MAP program, the Multicultural Awareness Program, was developed, we have gone from a situation where literally in 12 years of the history of the company, we had one minority applicant to a situation where 20 percent of our staff is now minority.

They contacted this particular girl and let her know that there was an opening for a receptionist. Under other circumstances, she would never even have considered working for an opera company. But because of her contacts through the student matinees, she chose to apply for the job. She got it, has been promoted rapidly through our company, and is now the assistant to the marketing director at Cleveland Opera.

These are stories of what happens at the secondary school level, the junior high and high school. But in the elementary school level there was a particular problem facing us. We know at that level students remember mostly what they do rather than what is presented for them. And we know that from experience, because we all

remember the play we were in in the first grade and the second grade. But how does one deal with opera, which is a demanding art form, to involve students in that, where obviously we cannot expect a fifth grader to perform the role of Aida or Carmen?

I presented this challenge to my staff and they developed a program that we call the mini-residency program. A standard opera work is condensed to 30 or 40 minutes so that it can be presented in a school period. It can be presented with two or three soloists and with chorus. The chorus is one of the classes from the schools we go to. They are prepared by their teachers with material that we supply. Our artists go into the schools to train them in staging and so forth, and then that class, with our soloist, performs for the rest of the school.

I would like to refer now to the 3,002nd person to which I alluded, the acting assistant principal of one of the Cleveland public schools, to give you an idea of what this kind of program can do. I quote:

> Our entire staff enjoyed the performance of the Barber of Seville mini opera performance. Everyone watched, the cooks, the custodians, teachers, bus drivers, support personnel, administrators, and most important, the student body. Therefore, the ages of the audience ranged from four years to 50-plus, the musical backgrounds were diverse. Despite the diversity, the audience was courteous, quiet, enthusiastic and appreciative.
>
> The unique factor was the participation of Miss Ann Alicia's fifth grade class. They enjoyed performing. This class was a class with many discipline problems earlier in the school year. By training them to perform with the Cleveland Opera Company performers, we caused a positive change in attitude and behavior. Boys discovered that they could be macho through performance. Pride was established. This class became the heroes of our school because of their participation in the opera. Thanks for coming to our school, which is in one of the highest poverty areas in the city.

Mr. Chairman, with all the politics and everything that is going on around the subject of funding for the National Endowment for the Arts, I think we miss a basic point which I hope these stories have indicated. The arts change lives; they change them for the better, and with full funding from the National Endowment, we can continue to do that, which is what we do best, improve the lives and the quality of life in this country.

[The prepared statement of Mr. Bamberger follows:]

Mr. Chairman and Members of the subcommittee, I am David Bamberger, General Director of the Cleveland Opera. Thank you for giving me this opportunity to testify on behalf of Fiscal Year 1991 funding for the National Endowment for the Arts.

Many think of an opera company as an enclave for the socially privileged, but that is hardly the case. Cleveland Opera's community outreach programming reaches more than 80,000 people each year through some 250 events. This very morning, nearly 3,000 students from the greater Cleveland area are attending a Cleveland Opera performance of one of the great works of the American musical theatre, Show Boat. They are seeing the same cast that adults will see tonight, including Cris Groenendaal, who comes to us directly from completing a year on Broadway in the title role of The Phantom of the Opera. Among those enjoying this unique opportunity are students from 15 inner city public schools.

Cleveland Opera, like most American companies, also reaches into the schools themselves. And, in doing so, we do far more than introduce children to opera. In one of our programs, we involve the students in performance with singers from our young artists program. The results are described in a letter from one principal:

> The unique factor was the participation of the fifth grade class. This class was one with many discipline problems earlier in the school year. Training them to perform with the Cleveland Opera performers caused a positive change in attitude and behavior.

> Pride was established. This class became the heroes of our school because of their participation in the opera. Thanks for coming to our school which is in one of the highest poverty areas in the city.

The value of this kind of work cannot be overemphasized. While providing the community with a wide range of services, it provides the company with an opportunity to meet the needs of a broad audience, and to provide young artists who are embarking on a professional career with much-needed stage experience and a structure by which to make the difficult transition from academic life to life as a performing artist. Schools, community groups, and senior citizens homes, however, never can afford to pay the real costs involved in this programming, and so they can be served only when a company's main operations are in good financial health. It is in this respect that support from the National Endowment for the Arts is essential.

Cleveland Opera is a prime example of the results of NEA support. Founded on a "shoestring" in 1976, the company was able to grow rapidly in its early years thanks to an NEA Challenge Grant of nearly $100,000. More recently, a Challenge Grant of $200,000 has made it possible for the company to expand from a total of seven performances of three productions to 25 performances and two student matinees of five productions. From our first budget of $45,000, the company is now supporting an annual budget of $3.7 million and, in terms of audience, is among the dozen largest in the United States.

The Challenge Grant also supported us in repertoire expansion. In addition to the standard repertoire, Cleveland Opera now presents an annual production of an American musical classic--such as this week's production of Show Boat. In addition, we were able to commission a completely new operatic work. Stewart Copland's Holy Blood and Crescent Moon premiered to sold-out houses and international publicity last October, and signaled the first time a major figure from the world of popular music had composed an opera since George Gershwin wrote Porgy and Bess. This was then shared with the nation by broadcast over National Public Radio.

This initiative is just one example of the American opera community's attempt to make opera a living art form rather than merely a showcase for the masterpieces of the past. Indeed, the number of world premieres staged by U.S. companies has doubled from five years ago. The National Endowment can largely be credited for this accomplishment.

Yet, unfortunately, the demand for programming constantly exceeds the funds available. Opera is the most labor-intensive, and therefore expensive, art form to produce. In 1988 alone, professional opera companies in the United States spent over $180 million on personnel, including singers, conductors, directors, musicians, dancers, and designers of all kinds. At the same time, opera companies are trying to keep ticket prices accessible to a ~~wide~~ public. The result is that personnel costs exceed box office income by some 50 percent.

The difference must be made up by private and public sources. Even when assisted by Challenge Grants from the National Endowment for the Arts, funding the income gap is increasingly difficult. Cleveland Opera has generally balanced its budget, but last season, for the first time in years, we operated with a slight deficit. The financial results of this year are still uncertain, and forecasts for the 1990s are ominous. In this, we merely reflect what is going on in the industry as a whole, in which nearly half of all the companies--a startling 47 percent--are operating in the red.

The NEA funding to the opera-music theatre field has increased over the years, but it has increased at a rate far below the rate of inflation. More seriously, it has failed to increase at a rate even equal to that of the increase in the number of companies applying for support. Thus many opera companies have faced not only a decrease in the buying power of the dollars they receive from the National Endowment for the Arts, but also a decrease in the actual number of dollars they receive.

Without support from the National Endowment for the Arts, increased private funding will not be realized. Without a balanced budget, an opera company cannot consider giving added opportunities to artists or expanding programs for the community it serves.

I return to the letter from the inner city public school principal. "I wish that the program could be continued," she wrote, "I only wish that this program could begin at an earlier date and that more than one performance could be given. These children need the exposure at an early age."

Clearly the demand is present and the artists are eager; but in cases like this, the economic realities force us to say "no." It is because of this that, when considering the amount recommended by the American Arts Alliance for reappropriation to the National Endowment, I urge you to say an enthusiastic "yes."

Mr. YATES. Fine story. Thank you very much.

What participation does the tenor have?

WHITE EAGLE. Mr. Chairman, my name is White Eagle. I am a member of the Rosebud Sioux Tribe and my father is an Evangelical Fundamentalist minister.

Mr. YATES. Does he know you are here?

WHITE EAGLE. He knows I am here and he supports me fully.

I am an artist in the field of opera. I made my professional debut in 1985, so I am very new to all of this. I started late in my career. I performed in leading roles in major and minor opera companies throughout the United States.

I am here today on behalf of the American Arts Alliance and requesting a fiscal year 1991 appropriation of $268 million for the National Endowment.

I want to thank you for hearing this statement and this testimony. I am very used to going from the text of someone else singing the notes and not speaking them, so I will try to follow this, but perhaps interject a few things.

In my work as an opera singer, I traveled in Eastern Europe before the great recent reforms, and I experienced firsthand the effect that free artistic expression has in that society. I was among the new opera work. I sang the tenor lead in a world premier, and it was funded in part by the NEA.

I felt like we were bringing color and life to some place that hadn't seen anything in a long time, to inspire, to encourage, to present art. At the first performance in Bratislava, there were nearly 2000 people jammed into a theater that seats only 1200. It was a most exciting experience. I mean they were virtually hanging on the walls of the theater and sitting on the edge of the first balcony.

As I was waiting backstage for the first curtain and the first notes of the orchestra, you could literally feel the electricity. You know, I have heard the statement, "you could feel the electricity in the air," but I never knew what that meant until that night. The consciousness of that audience and expectation of what was about to take place with a Western opera theater group, with a brand-new opera, was such that I could feel the electricity on my skin. It was exciting. It was transforming as well, to the audience and to us.

We presented a work that dealt with freedom of expression, of a group of people trying to dampen that expression and then it finally being set free. This is the power that art has when it reflects the values of a free and democratic society.

My career in opera personally has been affected by the National Endowment. I have performed in several new works and the revival of an American classic which was made possible by NEA funding. Most of the companies and developmental programs I worked with in my short career were grant recipients.

Opera has enjoyed significant growth. New works have been created, and more American opera has been written and performed than ever before. This demonstrates the development of new artists and also greater appreciation of opera by the American public. For this growth to continue, expanded funding is vital.

I am very much aware of the importance of Federal support for young artists, being one, maybe not in age, but certainly in career. I began my opera career late and I received a major boost in participation through the Merola program in the San Francisco Opera.

OPPORTUNITIES FOR NATIVE AMERICANS

Being a Native American, I really felt strong about building my opera career in this country. That was important to me. Many of my colleagues, young opera artists, had to go to Europe where there is money available, where there are programs available for study, where things really happen to build a career. I didn't want to do that, and because of the NEA and because of developmental programs, I was able to stay in this country, to build my career here.

It is imperative to continue to support young artists in opera and all of the other disciplines as well in order to maintain a creative excellence. As a native American, I am appreciative of the opportunities that NEA grants give to minority groups, and particularly grateful for the support that I have received.

It is a personal dream of mine to create a national center for the arts, to provide new avenues of expression for Native American people. Seeing dreams like this, and it is a dream right now, but seeing that dream come to fruition may just well be impossible without the National Endowment for the Arts and without Federally funded programs.

[The statement of White Eagle follows:]

STATEMENT BY WHITE EAGLE

My name is White Eagle. I am an enrolled member of the Rosebud Sioux Tribe, the son of a Protestant minister, and an artist in the field of opera. I made my professional opera debut in 1985. Since then I have performed leading roles in major and minor opera companies across the United States.

I am here today to testify on behalf of the American Arts Alliance. I am requesting a fiscal year 1991 appropriation for the National Endowment for the Arts of 268 million dollars. This equals the amount of the 1981 appropriation adjusted for inflation plus the additional 30 million as specified in the American Arts Alliance testimony.

I would like to thank the Chairman and members of the sub-committee for allowing me to appear here today and for their interest in and support of the National Endowment for the Arts.

In my work as an opera singer I travelled throughout Eastern Europe prior to the sweeping reforms of 1989. I have experienced firsthand the effect that free artistic expression has in a politically and artistically restricted, totalitarian society. In 1987 I was privileged to sing the tenor lead in the world premiere of an opera funded, in part, by the NEA. I literally felt as if we were bringing color and life behind the Iron Curtain. At the first performance in Bratislava there were nearly two thousand people jammed into a theater which seats

twelve hundred. They were virtually hanging on the walls. The effect was electrifying and transforming for everyone who was present. This is the power of art when it reflects the values of a free and democratic society.

My career in opera has been dramatically impacted by the National Endowment. I have performed in several new works and the revival of an American classic which were made possible by NEA funding. Most of the companies and developmental programs I have been involved with were grant recipients.

In recent years, opera has enjoyed significant growth, new works have been made possible, and more American opera has been written and performed. This not only stimulates the development of new artists, but also greater appreciation of opera by the American public. For this growth to continue, expanded funding is vital.

I am very much aware of the importance of Federal support for young artists. Having begun my opera career late, I received a major boost through participation in the Merola Program for young artists at the San Francisco Opera. Being Native American, I felt very strongly about building my career in this country rather than relocating to Europe as so many American opera singers have had to do. This kind of program allowed me to remain in the United States.

It is imperative that we continue to support young artists in opera and other disciplines, as well, in order to maintain creative excellence.

As a Native American I am appreciative of the opportunities that NEA grants give to minority groups and particularly grateful for the support that I have received.

It is my personal dream to create a National Center for the Arts to provide new avenues of expression for Native American people. Seeing dreams like this come to fruition will be impossible without the support of Federally-funded programs for the arts.

As a citizen I am particularly concerned about any kind of mandated restrictions on content outside of the present peer-review process. If there are to be restrictions, which points of view will be acceptable and which will not? For example, will we limit funding to those expressions which only reflect the European Judeo-Christian perspective and ignore all others? How can anyone presume to make such decisions?

At the Presidential Inaugural Gala last year, I sang these words: "We come from everywhere, we're called Americans ... So Many Voices Sing America's Song." Those voices represent many ethnic, cultural, and religious backgrounds. Our ancestors came from every continent, and we draw from every facet of the human and spiritual experience to create our art. And might I take pause to say that some of them were already here freely expressing themselves when the first boats arrived. I am concerned about non-artists judging what is or is not art.

We have a tradition in this country of supporting a broad range of artistic expression which includes all of our vast heritages

and our diverse points of view. Art, like patriotism, reaches its highest form when it is expressed freely. It can edify and ennoble, it can inspire and uplift, it can challenge and provoke, it can even anger. But it can do none of those if it is made silent.

Our current system wisely provides federal support for the arts judging only on artistic merit. Grants from the NEA promote the creation of new works, sustain American arts institutions, and provide essential opportunities for young American artists.

I implore you to renew the National Endowment for the Arts with an appropriation of 268 million dollars with no restrictions on content.

If our artists lose the power and the means to create because of fear or neglect, then we lose beauty for all Americans.

("America the Beautiful")

Mr. YATES. Well, that is right, and as the Chairman of the committee which provides the funding for the Bureau of Indian Affairs over the years, and who is looking for opportunities for advancement of the Indian people, I am so impressed by hearing about your dream.

How do we bring it into fruition? What funds do you need? What activities do you need?

The singing that I have seen by the Indian people that take place on television or at the ceremonies that I go to is usually the ritual dance. But I don't know of any of them who have enjoyed the prestige and the kind of role that you have enjoyed.

WHITE EAGLE. As far as I know, Mr. Chairman, I am the only Native American tenor to sing leading roles. Ever. There are Native American sopranos. I know of one. There are Native American people who are involved in opera chorus around the country. But I would like to do some study and some work and submit that to you. I will do it.

Mr. YATES. Stay in touch with us.

WHITE EAGLE. Last year at the President's Inaugural, I sang these words: We come from everywhere. We are called Americans. So many voices sing America's song. Those voices represent ethnic, cultural and religious backgrounds. Our ancestors came from every continent. And we draw from every facet of ourselves and their human and spiritual experience to create our art. And I might just take pause to say that some of our ancestors were already here freely expressing themselves when the first boats arrived.

I am concerned about non-artists judging what is or is not art. As a citizen, I am particularly concerned about any kind of mandated restrictions on consent outside the pre-peer review process. There are to be restrictions, which points of view will be acceptable and which will not? For example, will we limit funding to those expressions which only reflect the European Judeo-Christian perspective and ignore all others? How can anyone presume to make such decisions?

I would like to sing for you today, and I will be singing at that microphone because it is hooked into the TV cameras, but not into the speaker system in this room, for which you may be grateful.

Mr. YATES. What are you going to sing?

WHITE EAGLE. As a matter of fact, the last line of my prepared speech which I will submit will be the cue for the song. We have a tradition of supporting a broad range of artistic expression. It can edify, enoble, it can inspire, uplift hearts, can challenge and provoke and it can anger, but it can do none of these things if it is made silent. If our artists lose the power and the means to create because of fear or neglect, then we lose beauty for all Americans.

[White Eagle sings.]

Mr. YATES. Thank you very much. Unfortunately, we don't have time for an encore, but we surely would love to have heard one.

And now we have the theatre part of our panel, represented by two of the outstanding practitioners of the art, Zelda Fichandler and Jane Alexander, and we are so pleased to have you here.

Ms. FICHANDLER. Thank you, Mr. Chairman.

Only my deep, passionate, life-long love of the arts would give me the courage to follow White Eagle.

Mr. Chairman and distinguished Members of the subcommittee, I am Zelda Fichandler, producing director of Arena Stage, and I testify on behalf of Arena Stage, which testimony I submit on behalf of the Theatre Communications Group, also for the record, on behalf of the American Arts Alliance.

Mr. YATES. Your statements may be received for the record.

[The prepared statement of the Theater Communications group follows:]

THEATRE COMMUNICATIONS GROUP INC.
the national organization for the nonprofit professional theatre
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TESTIMONY SUBMITTED

by

THEATRE COMMUNICATIONS GROUP

to

THE SUBCOMMITTEE ON INTERIOR APPROPRIATIONS

UNITED STATES HOUSE OF REPRESENTATIVES

May 15, 1990

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Garland Wright
Peter Zeisler

THEATRE FACTS 89

by Barbara Janowitz

Theatre attendance, production activity, box office receipts and contributed income reached new highs at resident theatres across the country in 1989, according to Theatre Communications Group's 16th annual survey of 192 nonprofit professional theatres. The survey depicts many positive gains for the field, with attendance, production activity and income registering impressive growth.

But on closer examination, many theatres across the country remain precariously poised on the brink of fiscal instability, and nearly one-half of the theatres in the study registered operating deficits for the year. As a whole, the nation's theatres are faced with several negative economic trends they still have not been able to overcome.

Key findings reveal the following:

-- Attendance reached a new high of nearly 19 million and grew faster in 1989 than in the previous four years.

-- Production activity attained a new peak, averaging more than one performance a day at the 50 theatres in the survey sample

group.

-- Box-office income increased by the largest percentage of the past five years.

-- More than three-fifths of operating expenses were devoted to artist and staff salaries and fees.

-- Grants and contributions covered the largest share of operating expenses of the survey period.

-- Most of the increase in contributed income was attributed to a rise in individual and corporate giving.

-- However, growth in foundation support slowed significantly.

-- Federal funding once again failed to keep pace with inflation in the face of the ninth year of flat funding.

-- Nearly one-half of the theatres registered operating deficits for the year.

Universe

The 1989 TCG survey incorporates information from 192 nonprofit professional theatres from across the United States, located in urban neighborhoods, rural communities, suburbs and major metropolitan centers representing 111 towns and cities in 39 states and the District of Columbia. Representative of the geographical and artistic range of this year's national survey group are the American Repertory Theatre (Cambridge, Mass.), Children's Theatre Company

(Minneapolis), Denver Center Theatre Company, Jomandi Productions (Atlanta), La Jolla Playhouse (California), Lincoln Center Theater (New York, N.Y.), Portland Stage Company (Maine), Repertory Theatre of St. Louis, Seattle Group Theatre and Trinity Repertory Company (Providence, R.I.).

Budgets for the 192 theatres ranged in size from $50,000 to $45.2 million; as a group, they represent a $349-million industry. Nearly half the theatres -- 49 percent -- ended the year with operating deficits, the largest percentage in the past four years, and a strong signal that the field has yet to achieve a stable economic environment. Bottom lines for the individual theatres in 1989 range from a negative operating fund balance of $738,000 to a surplus of $1.5 million.

Participating theatres represent the enormous breadth and diversity of the field, and include ensembles, touring companies and established cultural institutions with repertoires that span the scope of classics, modern plays and musicals, new plays by American and foreign playwrights, experimental works, plays aimed at minority and young audiences, mime and performance art works. Theatres participating in the 1989 survey produced their own works in residence, toured their productions throughout the United States, Europe and Asia, and in a few instances, transferred or produced their own plays on Broadway or at other venues, as well as booking in works produced by other performing arts companies. Together, they played to

an unprecedented total audience of 18.7 million during the 1988-89 season and presented 53,263 performances of 2,469 productions. The total number of actors, directors, designers, playwrights, and administrative and technical staff employed by the theatres was 25,344, with an additional 31,526 volunteers augmenting the workforce.

Sample Group: Five-Year Trends

The five-year trend analysis for a sample group of 50 theatres across the country is an integral part of the TCG survey. In addition to the aggregate totals for the survey universe of all 192 theatres, the current survey provides detailed information on these 50 theatres over the entire five-year survey period, beginning with 1985, which represents the largest sample group studied since the survey began in 1974. The sample theatres in the 1989 survey range in budget size from $657,000 to $9.4 million and, together, account for nearly half the total financial activity of the entire 192-theatre survey universe.

Analysis of the sample theatres reveals that total income in 1989 grew faster than expenses, while both figures ran well ahead of the 5.2 percent inflation rate for the year. Total income increased 12.4 percent over the previous year while operating expenses grew 11.2 percent. The total income figure is comprised of earnings -- predominantly box-office receipts -- along with other income from

touring, educational programs and such revenue-producing activities as fund-raising events and concessions, as well as grants and contributions received from both public and private sources.

Earnings rose 12.3 percent in 1989, nearly double the next-largest increase in the five years studied, but still left the largest "earnings gap" in five years to be met by grants and contributions from the philanthropic community. Those contributions grew 12.5 percent over the previous year, not quite enough to close the earnings gap, although the tiny collective operating deficit of $9,400 at the end of the year was the smallest of the deficits in the five-year period. The sample theatres therefore fared slightly better than the overall survey universe in percent of theatres ending the year with a negative bottom line -- 42 percent of sample theatres, compared to 49 percent of the universe. By contrast, five years ago 52 percent of the same sample group posted year-end deficits, resulting in a startling $2.1 million aggregate deficit.

But although the aggregate numbers look better now, a close inspection reveals that the improved picture is far from universal: 13 of the sample theatres registered 1989 deficits in excess of $100,000 and 9 ended 1989 with cumulative operating deficits in excess of $500,000. In addition, 5 theatres posted deficits in each of the five years studied. So while the overall financial picture has improved somewhat over the past several years, many of the individual theatres continue a precarious existence.

Arizona Theatre Company and La Jolla Playhouse, both members of the 1989 sample group, were among the theatres forced to conduct emergency fundraising campaigns during 1989. Arizona Theatre Company was fortunate in raising the $972,000 required to continue operations, and La Jolla Playhouse was successful in meeting the $500,000 goal (one-half of a total $1-million stabilization campaign) necessary to ensure the 1990 season. In both cases, supporters for the theatres emerged in time to keep them from closing, but only at the last minute, adding an additional burden to ongoing fundraising efforts.

Earnings

Despite the ongoing financial seesaw experienced by so many theatres, programming success and sophisticated marketing techniques combined to result in impressive audience growth throughout the season. As a result, a striking increase in single-ticket sales and a steady (but not spectacular) increase in subscription sales accounted for most of the growth in 1989 earned income. Healthy increases were also reported from minor sources of earned income, such as interest and endowment earnings, educational programs and concessions income.

Although the double-digit growth in 1989 earnings should be heralded as a positive trend, the shifting box office components can be seen as a change in attendance patterns that may significantly

affect theatres in the future. The need to attract a younger, more culturally diverse and societally representative audience, cited as a priority by theatre professionals across the country, may result in alternatives to traditional subscription sales which may, in turn, prove more financially burdensome to marketing endeavors.

Box Office

The 1988-89 season set new records for attracting audiences to the sample theatres, while offering them more performances of a greater number of productions than ever before. Total attendance at all productions, including resident, booked-in and touring activities, reached a record high during the 1988-89 season, as sample theatres presented an average of more than one performance a day, for a total of 368 performances on all their stages at home and on tour. Not only was attendance at a five-year high, but the 1988-89 season audience also experienced the largest annual percentage increase in the five years, growing nearly 4.6 percent over the previous season.

Within the framework of total attendance, mainstage attendance also reached a five-year zenith as the average sample theatre, filling 84 percent of available seats, produced 258 performances of seven mainstage productions. Non-mainstage offerings, such as second stage performances, workshops, play readings and young people's performances, increased over the prior year in number offered

as well as in attendance, as the sample theatres averaged 63 performances of six ancillary offerings, bringing the total average resident playing season to 36 weeks. Attendance at booked-in events (those theatre, dance, film, music or other events sponsored but not created by the theatres) experienced a modest rise between the 1987-88 and 1988-89 seasons, although fewer performances of fewer events were offered. This increase in attendance as well as rising ticket prices produced a 12.8 percent rise in box office income, which accounted for four-fifths of all earnings in 1989.

Subscription and single-ticket revenue combined paid for slightly less than one-half of all 1989 operating expenses of the sample theatres, as was the case in all five years of the study. But the rise in single-ticket income's share of that revenue indicates the growing importance of non-subscription theatre attendance. While subscribers still make up the majority of a theatre audience, subscription levels and attendant subscription income have been leveling off in recent years, and theatre managements are employing new marketing techniques to attract new and returning single-ticket buyers with the growing understanding that they may never convert to subscriber status. Rush tickets for the general public, pay-what-you-can performances, flexible multi-ticket passes and an increase in promotional tie-ins are just a few of the single-ticket marketing strategies newly set in place in many theatres across the country. The growing increase in flexible subscription passes offered at the theatres recognizes the needs of those younger and less affluent

theatregoers who cannot afford the large advance cash outlay or prefer not to be locked into rigid subscription plans.

Single-ticket income grew a staggering 20 percent over the previous year, and covered a record 19.3 percent of operating expenses, the five-year high. Despite this huge increase in income, the average single ticket at a sample theatre cost a patron only $17.64, a shade more than one-half the average of $32.90 for a ticket to a Broadway show during the same season, as reported by the League of American Theatres and Producers. Atlanta's Alliance Theatre, Circle Repertory Theatre and Manhattan Theatre Club in New York City, and San Diego's Old Globe Theatre showed particularly weighty increases in mainstage attendance with concomitant increases in single-ticket income, while Arena Stage in Washington, D.C. and the Children's Theatre Company of Minneapolis registered hefty attendance growth with more moderate rises in income.

Subscription sales at the sample theatres also grew, though not as impressively as single-ticket sales. The total number of mainstage subscribers reached a five-year high, averaging 12,271 per theatre and representing more than half of total capacity, although attendance on subscription lagged at 27 of the 50 theatres. In actual numbers, subscription audiences ranged from fewer than 1,000 to nearly 50,000.

The largest subscription audiences were reported by the Old

Globe Theatre, the Mark Taper Forum in Los Angeles, South Coast Repertory in Costa Mesa, Calif., Seattle Repertory Theatre, the Guthrie Theater in Minneapolis and Chicago's Goodman Theatre, where, in each case, the total subscriber base exceeded 20,000.

The largest growth over the prior year's subscription level was reported by the Barter Theatre of Virginia, Circle Repertory Company, the Guthrie Theater, Missouri Repertory Theatre, the Shakespeare Theatre at the Folger in Washington, D.C. and Chicago's Steppenwolf Theatre Company.

Subscription income also reflected series-ticket price increases and rose nearly 9 percent in 1989, bringing the average cost of a main series subscription ticket to $14.90. Total subscription income covered 30 percent of total operating expenses, slightly below the levels in the previous four years.

Other Earnings

Among the other performance-related earnings categories that reversed prior-year declines in 1989 were touring and booked-in events. Although admissions to touring performances decreased by 2 percent in 1989, touring income actually increased more than 6 percent over the previous year. Twenty-six of the fifty sample theatres reported touring income, up from only 19 that toured the previous

year. South Coast Repertory led in touring activity throughout the year with 242 performances within the state of California, followed by Actors Theatre of Louisville's tours to Finland and Poland, Albany-based Capital Repertory Company's tour through the Northeast and Fulton Opera House of Lancaster, Pa.'s tour of its home state and Maryland.

Nineteen theatres in the sample group served as "presenters" by booking in the touring work of outside arts groups in 1989, generating a lower level of production activity but more attendance than the year before, while income from these booked-in events increased by a slight 1.1 percent. The Guthrie Theater, McCarter Theatre Center for the Performing Arts in Princeton, N.J. and Arena Stage continue to draw the largest audiences to their booked-in events.

Income from training programs operated by sample theatres reached a five-year high in 1989. Of the 23 theatres reporting income from training programs, South Coast Repertory, American Repertory Theatre, Trinity Repertory Company, Alliance Theatre and the Dallas Theater Center received the highest earnings from such programs. Other theatres have established training programs that are affiliated with nearby universities; they include the Shakespeare Theatre at the Folger (University of South Carolina), Missouri Repertory Theatre (University of Missouri, Kansas City), PlayMakers Repertory Company (University of North Carolina at Chapel Hill), Syracuse Stage

(Syracuse University) and Yale Repertory Theatre (Yale University).

Earnings from educational outreach activities conducted by 18 sample theatres, such as humanities series and in-school theatre programs, also hit a five-year high, reversing a serious decline experienced in the previous year. The Shakespeare Theatre at the Folger, Dallas Theater Center, Trinity Repertory Company and Arena Stage had the greatest outreach income, with both the Shakespeare Theatre at the Folger and Arena Stage initiating new programs in 1989. The net increase in all combined training and educational outreach program income was nearly 12 percent since last year.

By 1989, 31 of the 50 sample theatres had established endowments funds, compared to 24 five years earlier, illustrating the increasing recognition of the importance of such funds to the financial health of nonprofit theatres. Although 11 of the 31 theatres elected, either by board or donor mandate, to reinvest all endowment earnings, endowment interest used for operating purposes increased by more than 12 percent over 1988. Still, this source of income covered only 1.4 percent of total expenses for the third consecutive year.

The size of endowment fund balances has also grown considerably in the five years studied; 1989 fund balances ranged from $500 to $11.6 million (with a median of $522,871) and totaled $50.4 million, nearly double the $25.3 million aggregate endowment fund

balances reported by the sample theatres five years ago. The largest endowment principals were reported by the Guthrie Theater, Actors Theatre of Louisville, Arena Stage and South Coast Repertory. Both the Guthrie Theater and Center Stage (Baltimore) launched major capital campaigns in 1989, in part to increase their current endowments, while American Repertory Theatre, Old Globe Theatre and South Coast Repertory continued campaigns which had been initiated earlier. Steppenwolf Theatre Company announced a new capital and endowment campaign during the year, and Hartford Stage Company positioned itself with early leadership grants for a 1990 endowment and capital campaign announcement.

Royalty income earned from subsequent stage, film, video and audio productions of works developed by sample theatres was $823,342 for 22 of the 50 theatres in 1989, an increase of more than 50 percent over the previous year, but still a minor source of income for the sample theatres.

Other sources of earnings include income from concessions, program advertising, space rental and the rental or sale of costumes and props, which together increased 9.3 percent over 1988. Revenue from dividends and interest earned on operating fund investments increased nearly 38 percent over 1988, but accounted for only about one percent of total operating expenses.

Expenses

Total operating expenses for the 50 sample theatres rose 11.2 percent in 1989, the largest increase in the five years studied. The average operating budget grew from $2.5 million in 1985 to $3.5 million in 1989, adding $1 million to required resources -- $351,000 in the past year alone -- primarily earmarked for salary increases. The largest percentage in the five-year study -- more than three-fifths of all theatre expenses -- was devoted to compensation of artists, administrative staffs and production/technical personnel in the form of salaries, fees, royalties and fringe benefits, which grew by 11.8 percent over the previous year, well beyond the inflation rate of 5.2 percent and higher than the 10.3 percent rate of growth for non-personnel expenses.

Employee salaries in nonprofit organizations are historically lower than those for equivalent positions in the commercial sector, and the leaders of most theatres cite greater artist and employee compensation as a top priority in yearly budgeting and long-range planning.

Among salaried personnel, administrative employees -- including managing directors, audience development professionals, fundraising staffs, business managers, box office and front-of-house

staff -- fared the best in terms of salary increases in 1989, as their total compensation rose by 14.8 percent over the previous year. Also rising significantly were salaries for production and technical employees, including carpenters, seamstresses, lighting technicians, property artisans and stagehands, who realized a 14.2 percent increase in salaries paid in 1989. Salaries and fees to fulltime artistic employees and freelance artists -- including artistic directors, literary managers, directors, designers and actors -- had achieved the highest increase among the three personnel categories in 1986 and 1987 and the second-highest increase in 1988. But artistic salaries and fees grew less rapidly in 1989, by 8.2 percent -- still well ahead of inflation but behind administrative, production and technical employees. Additional personnel-related expenses include royalties to playwrights, composers and lyricists, which rose 12.9 percent in 1989.

In 1989, salaries and fees to artistic personnel represented 25.3 percent of all theatre expenses, administrative staff salaries accounted for 18.3 percent of expenses and compensation to production and technical employees reached 15.1 percent of expenses.

While artistic salaries and fees remain the largest component of theatre operating budgets, increasingly greater resources are required to run the organizations. The financial gains achieved through more sophisticated marketing and fundraising campaigns come with a higher price tag on salaries in those areas, as more full-time

and part-time employees are engaged to meet the increased goals, and the alarming turnover rate among administrative and technical staff members indicates the ongoing pressure to raise compensation to competitive levels. At the same time, TCG's report on recent year-long discussions with the country's artistic directors, The Artistic Home, cited the challenge of keeping the most talented artists in the theatre as the theatres' single most pressing concern. Additional resources must yet be found to address the chronic undercompensation of theatre artists and to provide them with adequate rehearsal time and the possibility of longterm collaborative relationships with theatre institutions.

Non-personnel costs in 1989, including rent, utilities, and materials for scenery, costumes and props, increased 10.3 percent over the prior year, while cumulative growth over the five years of the study was 30.7 percent, compared to cumulative growth for salaries, fees and fringe benefits of 41.6 percent.

Grants and Contributions

Contributions have grown an impressive 47.6 percent over the five years of the study, compared to slower growth rates for both earned income (35.4 percent) and expenses (37.6 percent). It is to the theatres' credit that they have managed to increase the overall level of contributed support during the 1980s, a decade dominated by eight years of the Reagan Administration with its inhospitable federal

arts policies, major changes in the tax laws governing charitable contributions by individuals, and equally widespread changes in the corporate philanthropy environment. It is already evident that the new decade we are entering will bring new challenges to theatres' fundraising efforts. Competing societal needs -- particularly the AIDS and homeless crises, education and environmental issues -- combined with continued changes in the structure of corporate America will surely affect philanthropic giving patterns. Additionally, the federal deficit coupled with Congress's uncertain stand on federal arts funding following the recent Serrano/Mapplethorpe/Artists Space controversies may have an impact on contributions from other sources that will make the future of arts funding more uncertain than ever.

In 1989, contributed income to sample theatres covered the largest share of operating expenses in the five years studied -- nearly 39 percent -- as grants and contributions grew 12.5 percent over the previous year. The rise in the rate of individual and corporate giving in 1989 accounted for most of the rise in total giving, which also includes grants and contributions from foundations, government agencies, united arts funds, special fundraising events and in-kind donations.

Individual donors, corporations and foundations continue to be the primary sources for contributed income, with both individuals and corporations providing significantly more income than the previous

year, but foundations showing only a moderate below-inflation increase. Federal funding continued its downward spiral as a percentage of operating expenses and registered a growth rate below that of inflation, but both state and city funding showed significant growth over prior-year grant levels.

Individuals

Donations from individuals continue to be the largest source of contributions to theatres, and this category grew a sizable 21.4 percent over 1988 giving -- more than quadruple the national inflation rate for the year -- in sharp contrast to the 4 percent decrease in giving the year before, and by far the largest annual increase in the five years studied. More than 105,500 people made donations to the 50 sample theatres, actually representing fewer donors than in each of the previous two years, but the average gift rose from $103.02 the year before to $126.93 in 1989. Increases in giving by individuals were reported by 35 of the 50 sample theatres, representing almost three-quarters of the group.

The American Association of Fund-Raising Counsel, in its most recent annual survey Giving USA: The Annual Report on Philanthropy, also reported an increase in individual giving to all nonprofit organizations which outpaced inflation, attributed to "a rise in total personal income, a rebound from the 1987 slowdown, a year-end market

rally and aggressive fundraising." While that report covers the previous year (1988), the same factors appear to have continued in 1989.

Corporations

In spite of predicted declines, corporate support remained the second most important source of contributions to sample theatres in 1989 and showed double-digit increases in both the number of corporate gifts (which rose more than 13 percent to 5,840 gifts in 1989) and total dollar amount (which registered an impressive 15 percent increase over the 1988 level). Nearly three-quarters of the sample theatres reported increases in 1989 corporate giving dollars, which covered the greatest share of operating expenses in the five years studied. The average corporate donation also rose modestly from $1,860 to $1,884.

At the national level, AT&T, the Dayton Hudson Corporation, the Humana Corporation and U.S. West led in total giving dollars to all theatres participating in the TCG survey. Local area giving, generated by community-based businesses, corporate headquarters and branch offices, spurred major gifts of more than $150,000 from the Humana Corporation (to Actors Theatre of Louisville), Huntington National Bank (Players Theatre Columbus in Ohio), ARCO (Los Angeles Theatre Center) and Hallmark Cards (Missouri Repertory Theatre).

Figures for the TCG sample theatres are more favorable than those for the nonprofit sector at large, which experienced an increase in corporate giving of only 3.3 percent in calendar year 1988, according to Giving USA. The Business Committee for the Arts commissioned a study, "The BCA Report: A New Look at Business Support to the Arts in the U.S.," which describes a decidedly more upbeat scenario for the arts community, although it should be noted that BCA's mission is to promote corporate giving to the arts, and not to objectively monitor giving activity. The report estimates that the arts received approximately 12 percent of total corporate giving in the U.S. in 1988. The study of 1,007 U.S. businesses also indicated that 61 percent of those surveyed said they intended to maintain the same level of support to the arts in 1989 as in 1988, while 21 percent said they will increase their support and 13 percent planned to decrease.

Despite the healthy increase to TCG sample theatres in 1989, the future role of corporate philanthropy as a major source of income remains in question. While the deluge of corporate mergers and acquisitions witnessed during the 1980s slackened off towards the end of the decade, Philip Morris's acquisition of Kraft in 1988 and the more recent merger of Bristol-Meyers with Squibb indicate that blockbuster activity of this nature is not yet over. Further, corporate interest overseas and the new role of Japanese and other foreign corporations in American business life (including

philanthropic potential) point to a different, less recognizable corporate culture in the 1990s and the next century.

Foundations

From 1985 to 1988, grants from foundations boasted double-digit increases, and since 1985, foundation grants have cumulatively risen an impressive 70.4 percent. Yet 1989 was the first time during the survey period in which growth did not match inflation, as foundation grants to the survey's sample theatres showed the lowest increase of any major source of support, up only 4 percent over the previous year. More than half the sample theatres reported decreases in their foundation gifts during 1989, although foundations continued to be the third largest source of contributed income.

The aggregate number of foundation donors to sample theatres also decreased by nearly 6 percent, although the average amount of a foundation gift rose 10 percent -- from $11,459 in 1988 to $12,598 in 1989. The Giving USA report also registered a decline in the growth of foundation grants a year earlier, attributing the slowdown to an even steeper decline in the growth of foundation assets due to comparatively poor stock market performance in 1988.

While the growth rate for foundation grants to TCG theatres has fluctuated wildly from year to year, due largely to the effect of

an unstable stock market on foundation portfolios and to theatres reporting multi-year foundation grant income in varying ways, there are strong reasons to believe that growth patterns from this source may suffer significant erosion in the face of the overwhelming social needs presently confronting the nation.

The 18th annual Foundation Grants Index, a yearly index of grants published by the Foundation Center, reports that major foundations are moving their emphasis away from general operating support to project grants for the full spectrum of American nonprofit organizations. The study of 1988 foundation giving also found that grants to aid children and young people, African Americans, general science, social sciences, low-income housing and community development, international activities and public health (including AIDS) are increasing, while grants to medical health, care and research, higher education and cultural activities are on a decline, thus reflecting the public's outcry for remedies to today's looming social and urban problems.

The Shubert Foundation again led foundation giving to TCG theatres nationwide, with more than $1.2 million in grants reported by 51 of the 192 participating theatres in the survey universe. Other leading foundations supporting theatres in 1989 were the Wallace Funds (including the Lila Wallace-Reader's Digest Fund and the DeWitt Wallace Fund), the Andrew W. Mellon Foundation, the Pew Charitable Trusts, the Ford Foundation and the Eleanor Naylor Dana Trust.

Individual foundation gifts of $200,000 or more were reported from the Wallace Funds (Lincoln Center Theater), the Mary & Barry Bingham Sr. Foundation (Actors Theatre of Louisville), the M.S. Murdock Charitable Trust (Oregon Shakespeare Festival), the Lilly Endowment (Indiana Repertory Theatre), the Pew Charitable Trusts (the People's Light and Theatre Company in Malvern, Pa.) and the Kentucky Women's Foundation (Women's Project and Productions, New York City).

Federal Government

In 1989, federal support to sample theatres rose 4.1 percent. The congressionally mandated budget for the National Endowment for the Arts, the primary source of federal funds, grew by less than one percent to $169.1 million in 1989, while the budget allocated to the NEA Theater Program remained virtually the same as the previous year, rising by only $100,000 to $10.8 million -- still slightly less than the pre-Reagan 1981 budget of $10.83 million.

Forty-four of the fifty sample theatres received grants via the NEA's Professional Theatre Companies category in 1989, the primary mechanism for federal support to American theatres. Grants ranged from $7,500 to $310,000, with an average grant of $91,477, representing more than half of the total funds distributed to the NEA's 199 theatre grantees. While 16 of the sample theatres received increases over their previous year's grant amount, 8 saw their grants

decrease.

Five sample theatres received major Ongoing Ensembles grants, a multi-year initiative to support permanent companies of artists, which was closed to new applicants in late 1988. And only one sample theatre reported support from NEA Challenge funds. In addition to NEA Theater and Challenge funding, more and more theatres are receiving funds from other NEA programs -- particularly Opera-Musical Theater, Inter-Arts and Expansion Arts -- as more cross-disciplinary work is being produced.

Federal funds covered only 3.6 percent of theatre expenses in 1989, the lowest percentage in the five years studied. But despite the flat level in terms of actual dollars and the shrinking share of theatre expenses covered, the NEA remains the most highly visible of all contributed income sources. Evidence of the weight of federal arts funding was witnessed last year during the congressional debates over the 1990 NEA appropriations bill, which focused on the federal funding of so-called "obscene" art. The unprecedented attention paid to the NEA appropriation was sparked by two grants to visual arts organizations that exhibited the works of controversial photographic artists Robert Mapplethorpe and Andres Serrano, and resulted in legislative action that, for the first time in the history of the NEA, established content as an issue in the granting of federal arts dollars. Later in the year, the newly appointed NEA chairman, John E. Frohnmayer, found himself at the center of another highly publicized

controversy when he withheld, then restored, an NEA grant to a New York alternative art gallery to support an exhibit about AIDS.

State Government

Sample theatres reported a significant 13.1 percent increase in government funding at the state level in 1989, primarily from state arts agencies, as compared to the 10.5 percent increase in overall state arts agency appropriations reported by the National Assembly of State Arts Agencies (NASAA).

All but the two sample theatres located in the District of Columbia (which, for purposes of this survey, is considered under city/county) received support from their state arts agencies: 27 reported increased grants, 16 experienced decreases and 5 were level-funded. The average grant to sample theatres from state arts agencies was $112,484. Significant support exceeding $150,000 was received by McCarter Theatre Center for the Performing Arts, George Street Playhouse (New Brunswick, N.J.), Center Stage, Perseverance Theatre (Douglas, Alaska), Manhattan Theatre Club, the Guthrie Theater, American Repertory Theatre and the Mark Taper Forum.

According to NASAA, Hawaii ranked first in state per-capita spending for the arts for fiscal year 1989, appropriating $6.23 for each resident. New York spent $56 million, more than twice as much as any other state, in total arts appropriations in 1989; New Jersey

ranked second with a total appropriation of $22.8 million.

Looking toward the future, individual state arts agency budgets for 1990 reveal a mixture of increases and decrases, as state governments grapple with overburdened budgets as well as a recognition of the value of arts institutions within their states. A major decrease in state funds to organizations has occurred in Massachusetts, which is slicing its arts budget by more than 37 percent, triggering a drop in its per capita ranking from the fourth largest state arts supporter in the country to the tenth. In several other states, legislatures have increased 1990 arts budgets by more than 50 percent -- including appropriations reported in Arizona, Utah and West Virginia. Because of the diverse nature of the economic and political factors that affect state arts legislation across the country, national trends are difficult to establish.

City and County Government

Municipal and county support to sample theatres in 1989 continued its double-digit growth, increasing by 11.5 percent, slightly greater than the 11.2 percent growth rate in the previous year but well below the 45 and 54 percent growth rates seen in 1987 and 1986, respectively. Although local governments are still a relatively minor source of support for theatres, the number of theatres receiving funding from this source has grown steadily over

the course of the survey, reaching 34 of the 50 sample theatres in 1989, compared to just 24 five years earlier.

Significant support exceeding $100,000 was provided by the cities of Buffalo, N.Y. (to Studio Arena Theatre), Dallas (to the Dallas Theater Center), La Jolla, Calif. (to La Jolla Playhouse), San Diego (to the Old Globe Theatre), St. Louis (to the Repertory Theatre of St. Louis) and Seattle (to Seattle Repertory Theatre), as well as by Erie County, N.Y. (to Studio Arena Theatre) and Fulton County, Ga. (to the Alliance Theatre).

Other Contributions

Like direct giving to theatres from individuals, revenues from special events such as galas, auctions and other benefits registered the fastest rate of growth in five years, up an impressive 24.4 percent compared to a less than one percent rise in 1988.

United arts funds -- combined fund-raising campaigns that receive donations from corporations, foundations and individuals at the local level -- registered a 6.1 percent increase in their 1989 support to theatres. However, fewer than one-quarter of the sample theatres received contributions from this source in 1989 and, as in previous years, nearly half the total reported went to one theatre -- the Mark Taper Forum, which is supported by the Los Angeles Music

Center's Unified Fund.

A recent study by the American Council for the Arts reported a 5.8 percent increase in total giving to united arts funds in 1988, closely mirroring TCG's findings for fiscal year 1989. The study also listed the five largest united arts funds, in total dollars raised, as those in Milwaukee, Cincinnati, Atlanta, Louisville and St. Louis -- cities in which TCG sample theatres are located.

Conclusion

The country's nonprofit theatres have done a remarkable job, in a relatively short time, of creating an institutional base of support for the wide spectrum of professional theatre produced each year. In some cases, particularly among the older and more-established theatres, the institutional base is braced by strong community and financial support. But newer, smaller theatres, and those which produce more challenging work, do not often have the same foundation to rely on in difficult times. The American Conservatory Theatre was able to weather a natural disaster (the recent San Francisco earthquake), but it will be a long haul to finance the rebuilding of its severely damaged theatre. The Philadelphia Theatre Company, Chocolate Bayou Theatre in Houston and Los Angeles's Back Alley Theatre were not so fortunate -- all ceased operations in 1989, unable to withstand financial hardship, while Atlanta's 34-year-old Academy

Theatre suspended its mainstage productions and St. Paul's 13-year-old Actors Theatre ceased operations in early 1990 for the same reason.

Yet those theatres that persevere remain committed to seeking the additional resources necessary to create "artistic homes" which will best serve the art form, theatre artists, their audiences and their communities. The 1989 TCG survey results are heartening in the expression of public support for the country's theatres, particularly in terms of the significant increases in attendance and contributions from individuals. Perhaps the largest question that remains unanswered is what role the federal government will play in the future.

Even though the level of federal funding remains unchanged in actual dollars and covers a shrinking share of theatre expenses, NEA funding is still the paramount indicator of artistic quality to other funding sources, especially corporations, foundations and other levels of government. Threatened with extinction during the Reagan Administration, the subject of heated congressional debate during last year's appropriations hearings, of seemingly low priority to the Bush Administration and facing difficult scrutiny during the process that will reauthorize its enabling legislation later this year, the NEA's fragile existence remains of utmost importance to the financial wellbeing of the country's nonprofit theatres.

TCG has conducted national surveys annually since 1974. "Theatre Facts 89" covers theatre fiscal years ending between Sept. 1, 1988 and Aug. 31, 1989. Data from the participating sample theatres was verified against certified financial audits. Inflation information is based on the Consumer Price Index (all urban consumers) for the period ending June 30, 1989 and was obtained from the U.S. Department of Commerce's Bureau of Labor Statistics. Under the direction of Barbara Janowitz, research data was compiled by Patricia Taylor, with the assistance of George Wolfe, all members of TCG's Management Services staff.

The composition of the sample group changes slightly each year that TCG conducts this survey, depending on which theatres have provided data for all years studied. Therefore, Theatre Facts 89 includes recalculation of all five years for the participating theatres and cannot be compared with the published results of earlier TCG surveys based on a slightly different sample group.

1989 Sample Group Theatres

A Contemporary Theatre, Actors Theatre of Louisville, Alley Theatre, Alliance Theatre Company, American Repertory Theatre, Arena Stage, Arizona Theatre Company, Barter Theatre, Berkeley Repertory Theatre, Capital Repertory Company, Center Stage, The Children's Theatre Company, Cincinnati Playhouse in the Park, Circle Repertory Company, The Cleveland Play House, Dallas Theater Center, Fulton Opera House, George Street Playhouse, Goodman Theatre, Great Lakes Theater

Festival, The Guthrie Theater, Hartford Stage Company, Huntington Theatre Company, Indiana Theatre Company, Intiman Theatre Company, La Jolla Playhouse.

Also, Long Wharf Theatre, Manhattan Theatre Club, Mark Taper Forum, McCarter Theatre, Milwaukee Repertory Theater, Missouri Repertory Theatre, Northlight Theatre, Old Globe Theatre, The People's Light and Theatre Company, Perseverance Theatre, Philadelphia Drama Guild, Pittsburgh Public Theater, PlayMakers Repertory Company, The Repertory Theatre of St. Louis, Seattle Repertory Theatre, Shakespeare Theatre at the Folger, South Coast Repertory, StageWest, Steppenwolf Theatre Company, Studio Arena Theatre, Syracuse Stage, TheatreVirginia, Trinity Repertory Company, Yale Repertory Theatre. (A complete list of the 192 participating theatres in the survey universe is available from TCG.)

Ms. FICHANDLER. I first wish to thank the Chairman and Members of the subcommittee for their commitment to the endowments, principles of creativity, and freedom of expression during the heated debate which arose in Congress last year and echoes of which persist.

I would also like to congratulate the Hon. Sidney Yates on what I hear to be the eminent reality of an honorary degree from Julliard. Our recognition, which is championship of the arts in America——

Mr. YATES. I am bringing White Eagle with me to sing my part.

Mr. REGULA. With an NEA grant to get him there, right?

Mr. YATES. Yes.

Mr. REGULA. I would favor that one, too.

Mr. YATES. Go ahead, Zelda.

HISTORY OF THEATRE

Ms. FICHANDLER. Since the late 1940s and early 1950s, the American theatre has been engaged in a revolution, a long revolution filled with stops and starts, periods of renewal, periods of plateau, moods of high energy, alternating with despair, a kind of manic-depressive roller coaster whose ups and downs are especially acute at this time. The revolution began with a small group of people who were fed up with the then current way of making theatre, and committed themselves to finding new ways in having to prevail.

From a handful of theaters, around 1950, the year the Arena was built, there are now more than 400 all over the United States playing for over 19 million people a year, regularly producing new American and foreign plays, world classics and contemporary interpretations. Discovering ever-growing audiences through modern policy, taking the central question of cultural diversity on their stages and their audiences, feeling responsible for the training of artists and technicians, engaging more actors and other theatre artists outside of New York than are engaged within New York, the erstwhile capital of the American theatre.

Indeed, it is to these professional theater companies that Broadway now turns for its primary source of talent and energy, actors, directors, designers, and, of course, playwrights from which all other production arts flow.

Only the multimillion dollar musical remains as the signifying mark of Broadway. What has been built in roughly the past third of a century is an Americanizational theater, the fastest growth of a new form for the arts in history. It is a theater admired now the world over and especially in Eastern Europe for its energy, for its level of artistry, its originality, for its amazing power of survival when a minimum of government support, and admired and individual for its freedom of dissent up to now unhampered.

We draw closer to the Eastern European theater and ourselves as the terrain of the box office becomes known to them in their shifting economies and the terrain of censorship, which they have lifted threatens to become known to us.

The originating thought at the basis of our theatrical revolution was simple. It was that theater should stop serving the function of making money for which it has never been suited and start serving

the revelation and shape of the process of living for which it is uniquely suited. Indeed there existed the radical, though simple thought that theater should be reclaimed from commerce and restored to itself as a form of art, an ancient and ever changing art from where life in all its complexity and paradoxes happens before our eyes.

Fleeing from the controlling influence of the market place, strangely enough what was needed then was money. From 1950 to 1959, a stage was on its own, spending only what it could take in at the box office. From 1959 until 1965, the Ford Foundation took up the slack, attracting attention to the arts in a way that had never happened in our history

In 1965 with an appropriation of only $2.5 million, the National Endowment for the Arts came into the arts world, and from then until now, as the Ford Foundation and others withdrew their central attention and attached it to other concerns, the NEA has been our main stay; our safety net under the high wire; our sky hook from which to suspend our act, our booster; our prime enabler in the scientific and muscular straining for artistic excellence.

### FEDERAL FUNDING OF THE ARTS

Surely, this was not just about dollars. With an arts budget that represents one two-hundredeth of one percent of the total budget, less than 64 cents per year per taxpayer, we are hardly killing the goose while we enjoy the golden egg. The 64 cents, then, not just for the cup of coffee but for the donut with it; Federal dollars gave us nourishment, warmth, dignity, a place at the table, acknowledgment that we are doing a good job.

They lift up our sagging spirit, strengthen our will, and most importantly pry loose resources from private corporations and by the matching requirements, tap our communities on the shoulder and ask them to look up, please.

The $119 million given by the Endowment for grants in 1988 generated over $1.36 billion in private funds. Talk about making your money work. Without this aggregate of funding from the nonprofit area, where over half of our economic resources come from, the American theater, a tough budget tender animal, is on the way to becoming an endangered species. It cannot survive on box office profits, and it needs the knighthood that only the Federal Government can bestow in order to continue its evolutionary climb.

### PURPOSE OF ART

Does any of this really matter? What if it were to all go away? What is the American theater along side and up against the rest of the story, the despair and hopelessness of the poor, the scourge of AIDS, the flight from reality into the haze of cocaine, the despoiling of the air and water, the accumulating illiteracy of our young?

Do we overdramatize our case for the drama? Are the arts not a flourish, an extra added attraction that we can live without? How are we to think of these things?

Before the city was the hamlet and the village. Before the village, the camp, the cache, the cairn. Before these, the cave. Inside the cave, there were great natural chambers covered with paint-

ings of astonishing, vividness of form and facility of design, exquisitely realistic animals or highly formalized and stylized men and women.

One Paleolithic drawing on a cave of a wall in France depicts a man dressed in the skin of a stag, wearing antlers on his head, probably a wizard. Aha, an early actor, then, trying even then over the rim of history to imitate some other presence in order to influence nature and manage his fate.

In the rights of the cave, if there were any we find the first hints of our civilization, not alone for the carnal rewards of the hunt or for some sure source of water or a place for safe mating, but for a more meaningful and enchanting life, for abundance of spirit and to share with the others the day like fantasies and the night time dream men gathered.

An old Egyptian scribe tells us that when cities were first built, the mission of the founders was to put the gods in their shrines, art and thought giving form to the imagination, recording the past and the activities of the present, extending time backward and forward, attending to the care and culture of man.

I testified on behalf of our theaters that we must nourish our storytellers for without them we will have lost our childhood and without our childhood we will have lost who we might become.

Thank you.

Mr. YATES. Beautiful. Thank you. Ms. Alexander?

Ms. ALEXANDER. Mr. Chairman, members of the committee, my name is Jane Alexander. I am an actress. When I was here a few years ago, I said that I got down on my knees daily and I thanked the good lord for Sid Yates, and that goes double at this time and to all of you members on the committee who work so hard for those of us in the arts.

Mr. YATES. The Chairman accepts that on behalf of all members of the committee because they have participated equally in whatever success the committee has had.

Ms. ALEXANDER. I find it astonishing that today after 25 years we are not celebrating the enormous success of the NEA. Rather we're being put in a position of defending it. I guess that those of us who have known what it was like before the NEA came into existence just didn't jump up and down loud enough all these years and thank you all harder.

I started my career as an actress in New York in the early 1960s when in New York the only thing that was available to me was the commercial theater of Broadway and the lesser light of off-Broadway, also commercially orientated.

I wanted to do the classics at that time. I wanted to do the great roles of Shaw, of Ibsen, and Chekhov, so I went outside New York to the regional theaters. In 1965, I found myself at Arena Stage in the first year of the NEA grants. It was one of the most exciting times in my professional life for we had a crackerjack company. We felt that the NEA gave us legitimacy as artists, that it said to us that now we can possible have a world-class theater on a par with the national theater of Britain, the theaters of Germany, the Comedie Francaise, and the Moscow Art Theater.

We felt very proud as young actors, and in those few years indeed we did some wonderful experimental work. We did a play in 1967 at the height of the Civil Rights movement called the Great White Hope, a play about racism, that had 63 actors in it. This was a drama. This was not a musical. Most of those actors were black, by the way, the majority of them.

We took that play on to Broadway. It won the Pulitzer Prize. Then it became a movie. By the way, I think in those years it was the very first play from a nonprofit theater that won the Pulitzer Prize. I may be wrong, but I think it was.

Since 1976, you should know that every single play that has won the Pulitzer Prize has come out of nonprofit theater, every single one. Doesn't that say something about excellence? The Great White Hope went on to become a movie and James Earl Jones and I were given Academy Award nominations.

I don't think that a play of the size and scope and magnitude of the Great White Hope could be done today. In fact, I don't think it has been equaled since. It is simply too expensive. Inflation has not kept up with all the costs, the rising production costs.

Today we have wonderful plays like Driving Miss Daisy, which by the way, is also a 1988 Pulitzer Prize winner. Three characters, one set. It went on this year to win the Academy Award. But these are the kind of dictates that are being given to our writers today and to our theater companies. They say, "You are not going to get the big Epic plays on any more, so don't even try to do them."

I went on to have a substantial career in film and television. I still return to the not-for-profit theater all the time. I have performed in South Carolina. I have performed in Georgia. I have performed in Oklahoma. I have performed in California, in Washington, D.C. I am speaking very fast because I know we have limited time. I have performed in New York. All these theaters are of a very high caliber. The writing is of a higher caliber than I get in film and television, which is rampant with commercialism, which is chasing the buck all the time.

I am going to leave in a few weeks to teach, as John Kilpatrick said, at the Oklahoma Summer Arts Institute, a place I have been before. It is a very intensive training course for young Oklahomans, most of them have never been outside the state.

From 15 years old to 18 years old are the students that I am teaching. These children are so gifted. They are so enthusiastic and they are so excited about their possible career as performers in the future. What am I to tell them if they have no nonprofit theaters to go to where the caliber of excellence is so high? Are we just to shove them off to Hollywood where they don't have any training ground?

I learned my craft day in and day out in the nonprofit theaters. I worked eight times a week, 40 weeks a year, year in and year out. The audience was my teacher. I never went to an acting school. I learned from the audience. I learned from the great directors who were at these theaters.

What am I to tell these young people at the Oklahoma Summer Arts Institute when it is possible that the NEA may not even be funded any more. That the government does not really believe in the artists? What does that say to them as young performers?

What am I to tell them about the possible reform of our freedom of expression, which is the cornerstone of our democracy? I mean, the very basis of what this country is all about are the First Amendment rights.

The family of art produces a lot of things. It produces ugly babies as well as beautiful ones, but we have to embrace all of that family, and we cannot throw any baby out with the dirty water.

CENSORSHIP

So that is the way I look at this censorship business. I have been involved in censorship in things that I have been in, mainly in television and films with programs and practices and the ratings of movies. I have been involved in the censorship issue as an artist, and I have seen it changed through the years. For example, James Earl Jones and myself in the Great White Hope were the very first interracial couple to kiss in public. Nobody blinks an eye today. It happens on soap operas all the time. It is happening on national television, but this is the changing face of what is obscenity and what is not and what is considered borderline or not.

I don't think that we can begin to try to regulate or judge what is obscene, and I don't think that it is worthy of this great democracy of ours to become involved in this issue with regard to actors.

If I could paraphrase Portia in the Merchant of Venice, I might say, the quality of democracy is not strained, it dropeth as the gentle rain of heaven.

Thank you.

Mr. YATES. Thank you very much.

CREATION OF NEA

All of you raised this very interesting point. I read from Livingston Biddle's great book, the forward by Isaac Stern, about how proud they were that NEA had been created in 1965. As Isaac says, it was a very special day for all of us. The critics have sought to raise the question, are we still proud of NEA? Is it the evil agency that they paint it to be?

The testimony that we have had so far today indicates that there are a lot of great things that NEA is doing. Ms. Alexander says that you won't have the regional theater, you won't have the training grounds if you didn't have an NEA-sponsored approach to the arts in this country.

I, for one, consider it to be one of the great agencies of the government, one of the most creative ones. I still agree, not still agree, but I agree again with Isaac Stern in this great book that Livingston Biddle wrote in which he says this book chronicles the National Council of the Arts and the National Endowment of the Arts from their inception to the present date. It tells how legislation was created, grew to reality and is faced in Congress in the beginning and continuing periodically through the years. It describes the dedicated men and women who helped make it all happen, and those others who tried hard to prevent its creation and growth by criticism or ridicule.

It is a story we should know in order to continue to bring those special values of the arts to our national consciousness. They are

basic to our individual lives and absolutely vital to the future of our Nation. They are en route to the legacies the United States will leave as its share and responsibility to world civilization. We still agree with that today. The NEA is a great participant and a great contributor to that.

Thank you, panel, very much.

We have one more panel before we break for lunch.

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TUESDAY, MAY 15, 1990.

## PANEL III

### WITNESSES

STEVEN RENKERT, BUSINESSMAN,
YO-YO MA, CELLIST
MARTIN FRIEDMAN, WALKER ARTS CENTER
MARTIN PURYEAR, SCULPTOR
KEN FOSTER, PERFORMING ARTS CENTER, PENN STATE UNIVERSITY
LEON BATES, CLASSICAL PIANIST
JOSEPH PAPP, THEATRICAL PRODUCER
ROBERT RAUSCHENBERG, VISUAL ARTIST
ROY LICHTENSTEIN, VISUAL ARTIST

### SYMPHONY

Mr. YATES. The Symphony with Steven Renkert, Businessman and Yo-Yo Ma, the Cellist; the Museums, Martin Friedman of the Walker Arts Center, Martin Puryear, Sculptor; Presenters, Ken Foster, Performing Arts Center, Penn State University and Leon Bates, Classical Pianist.

Do you have enough chairs?

Mr. Renkert, I think you should begin.

Mr. RENKERT. Thank you, Mr. Chairman.

My name is Steven Renkert. I am a businessman from Canton, Ohio. I think perhaps my single qualification for being here today is that I have no arts affiliation whatsoever. I am, however, representing the American Arts Alliance, the American Symphony or Cestra League, and more specifically the Canton Symphony or Cestra.

I am going to abandon my text, if I may, because I think what I came here to say somehow gets lost in my text. Mr, Chairman, I think as we talk about the whole question of possible censorship, as we talk about the issues of obscenity, as we talk about the arts in general, you certainly heard more from talented people than I can say, and you will hear still more. I have come here to tell a modest story, and yet one that I think is terribly important.

### THE ARTS IN CANTON, OHIO

It all began with a $7,800 grant from the Endowment to the Canton Symphony, which was to be used for minority outreach and specifically in conjunction with Black History Month in Canton, Ohio, and in Stark County. That grant, which began some three years ago, was used to combine the Canton Symphony performances with the performances of the Urban League's Gospel Choir.

I might say, when the idea first reached our good people of Canton, Ohio, they said what do we want to do that for? What do we want to reach out in this way for? How do we do this? How do we make it work? Even up until the first performance there was the sense that this wasn't going to work. I mean, how do you take a fully professional orchestra and how do you blend them with what was clearly just a start-up gospel choir?

What emerged over the next two years was an interaction that I found extraordinarily interesting and extraordinarily valuable. I work on two major community activities. One is the housing task force and another is an innovative public-private initiative in the out of poverty area. The biggest struggle we had was in reaching out with some sense of trust, some sense of cooperation, some sense of faith between the black community and the rest of the community. Faith that we are trying to be more effective by examples like what happened with this outreach concert, which ultimately in the past year reached into three neighborhoods in Stark County, three neighborhoods that typically aren't reached by the arts, communities that I think rightfully probably have never heard of the National Endowment.

All of a sudden there was, most strikingly, a fusion of energy and commitment on the part of the Canton Symphony Orchestra players as well as on the part of the gospel choir people. The audience was a mixed audience and all of a sudden we were working together to a common end.

That meeting of the minds, that interaction, that very, very useful partnership led in turn to a spring pops concert where one of the members of the gospel choir was featured, and at that concert we had a significant number of our minority community coming to our concert hall.

The follow-up of that has been a relationship with the minority community which receives hundreds of millions of dollars, and not just the minority community, but all those in Stark County receiving support funds from the government. Receiving hundreds of millions of dollars has never managed to create any sort of partnership, any sort of understanding, any sort of relationship, any sort of trust.

But I am here to tell you that that $7,800 grant which has now expired has done more to build bridges in our community, and I think form a model of what the arts can do to make America better than all of those hundreds of millions of dollars have done.

I am not saying that they aren't valuable, and they aren't needed. I am not making that point, but in terms of dollar for dollar, in terms of the contribution that you all have made possible to better a community, and in Ralph Regula's 16th district may be under fire. There are thousands of people there that have benefitted from what he has given them, from what you have made possible, what the National Endowment has made possible, and I think as we work on the out-of-poverty project, as we work on our housing task force, we are now working with leadership from both parts of the community that have finally learned that by working together we can make a more effective community that we can, in fact, move forward.

And I think that is what the Endowment is about. I think that is what the arts are about, and I cannot help but emphasize that it is a little story, but I think it is why you all are so important and you must withstand all of the controversy which ten years from now or 20 years from now is going to be forgotten. The bridges you make, the improvements you make possible are not going to be forgotten and we will build from there.

I am here to thank you, and I want to do that now. Thank you very much.

Mr. YATES. Thank you, and I am here to tell you that Ralph Regula has made a major contribution toward that kind of unity that you described has been made in Canton, Ohio. He was certainly looking out for the opportunity for the arts to engage in activities of that kind, and I am proud, very proud of what Ralph has done on this committee. I am sure every other of our subcommittee members is as well.

We are proud to associate with him, and I am sure you are because of the contributions he has made. Mr. Regula?

Mr. REGULA. Steve has pointed out that the grants that have come into the district have been a very positive force in the schools. The kind of thing that Steve described is what we want to maintain.

### NEA RECORD OF EXCELLENCE

Mr. YATES. Well, the point I am making is that NEA is not the evil empire, to coin a phrase. NEA is not like the way it has been described by those who have sought to discredit it lately, and have sought to give the impression that the only thing NEA did is to fund obscene and pornographic works of art. That, I continue to use the phrase, that continues to be a minute element that is the rarest of exceptions in NEA activities. The standard of perfection that NEA must not even have one of those if it is to survive is a standard to which it can't operate. No such standard is demanded of any other agency in government because they couldn't exist, and NEA's record over the years, even with the criticisms that have been advanced will stand up against any other agency in government and will surpass it, in my judgment.

Now we are honored indeed to have Yo-Yo Ma.

Mr. AUCOIN. Could the Chairman yield to me a moment? I have been sitting here listening to what I think is really one of the most interesting hearings our subcommittee has had on the arts, and, of course, it occurs at a time of great risk for the National Endowment. And I certainly want to compliment the Chairman for this hearing and for the excellent testimony we have heard. Picking up on what Mr. Yates just said, when I review the record of the National Endowment for the Arts and see the few, isolated episodes in which there has been any consternation, any controversy, and compare it with all of the good that has been done, including the small communities, and I have a number of them in my district, as well as large success stories in larger cities across the country, I agree with the chairman. I see what it has meant to artists. Jane Alexander a moment ago expressed it extremely well, so did Zelda, and others who testified.

When I listen to White Eagle, the tenor, I mean the legacy of this agency is just amazing and there is not, as the Chairman says, a single agency of this government that can match this record.

If we were to put the test of some of the censors, the politicians and the religious right wing groups who position themselves now with censors to any other unit of the Federal Government, you would have the closure of a significant portion of the Pentagon because of the Pentagon procurement scandal. In the immediate post-Watergate days I think a good section of the White House would have been out of business. The National Security Council would be limping along with partial funding, if any, after the wake of the Iran Contra Affair.

I don't know what we would have in the way of official regulations, or regulatory agencies after the savings and loan mess.

Agency after agency pales by comparison when compared to the success of the National Endowment for the Arts. And I get sick and tired of right wing politicians and right wing religious fanatics trying to whip up public fears and misconceptions that somehow this agency is perpetuating on wholesome Americans a vile and poisonous kind of pornography.

It is not a pornographic dispenser. It is an agency that is there to enhance life, to improve American life, to make available activities for people without which the quality of life in this country would be significantly diminished. I don't know why it is, Mr. Chairman, that when the Berlin Wall fell and artists in the Eastern Bloc began to experience a strengthening of their artistic expression, that some in this country would build walls limiting artistic expression in this country for fear that one or two traumatizing events might occur, and in order to prevent that from happening they are willing to put a chilling effect on the entire work of the Endowment and everyone who benefits from it. I really regret that very much.

Mr. REGULA. Will you yield?

Mr. AUCOIN. I will yield to my friend, and I respect him very much, but Ralph, I really must say that I have the view that these groups that I have referred to have now turned on the National Endowment of the Arts.

They used to tell us, lecture us, hector us, that they were working for freedom abroad behind the Iron Curtain, they were out there hunting for communists everywhere. Now that you can't find a communist, they are building walls now that impose the very same kind of chilling controversy. Not the very same kind, but I worry about the trend, the kind of chilling effect on artistic expression now.

FDR was right. Freedom of expression of the arts are to the artistic community what political expression is to a democracy, and I really think we risk a great deal when we impose prior restraints on these incredibly gifted and talented people.

Mr. YATES. I will yield in just a moment.

I just want to ask Steven a question. Was the experiment that you talked about taking place in Canton, didn't the funding of that take place before we had the so-called pornographic language in there?

Mr. RENKERT. It certainly did.

Mr. YATES. You didn't have that language. I am sure all those who previously testified about what has been done in previous years by NEA would testify that all that was done without the language being in the law.

Why do we need the language? The record of NEA is such that whatever misuse there have been are the rare exceptions.

Ninty-nine and 44-100ths percent of its activities have benefited the United States and its people. Why then do we need the language?

I now yield to Mr. Regula to tell us why you need it.

Mr. REGULA. Well, Mr. Chairman, the projects that have been described this morning would have been funded with the language. I think that is an important point.

Mr. YATES. Well, I am not sure of that.

Mr. REGULA. I think they would have.

Mr. YATES. Well, why do you need the language?

Mr. REGULA. Because we haven't had a demonstration today on some of the projects that have been funded and I am not sure you want to have a demonstration in this hearing room, but let me respond to the gentleman from Oregon.

The question is not elimination, the question is accountability, and as the gentleman well knows, with the Defense Department we passed a very rigid procurement act in response to abuses of accountability. In response to Vietnam, we passed the War Powers Act, for accountability.

In response to the White House abuses we passed some legislation restricting the NSC and some of the other agencies, and I think that the congressional response on what may become perceived by the public as abuses is to try to establish rules that do achieve accountability. Elimination is one thing, but accountability is another.

That is where we are headed.

Mr. AUCOIN. I appreciate the gentleman's comments. I know that he wants to do the right thing here, and always has sought to to do the right thing as a Member of the committee. He knows that I have the highest regard for him, and I do, as well as for the Chairman, but I think there is a very big distinction between accountability for the NEA, which has had so few instances of controversy, of heartburn and anxiety caused for the general population and accountability, and on the other hand, for securities fraud, the junk bond scandals on Wall Street, the savings and loan debacle, the Watergate affair, and the Vietnam crisis.

Nothing in the history of the NEA compares to those abuses, and my point is I think there is accountability.

Mr. YATES. Right.

Mr AUCOIN. And I think it is shown by the track record of this agency.

Mr. YATES. Here, here, that is accountability. That is right. You don't have to set it down in the language to get that kind of accountability when you look at the record. But anyway, they can hear us every day. I mean the audience that is out there.

Mr. REGULA. I have to just make one more point. The Pentagon had 15 million accounts, and two of them, the coffee maker and the toilet seat created the procurement act, so——

Mr. YATES. Let me point out——

Mr. REGULA. We need a day that we can testify.

Mr. YATES. After your accountability act you had the estimate for the Stealth Bomber which was at $75 million, turning out to be $500 million.

Mr. REGULA. I don't want to defend them, believe me.

Mr. YATES. But that is your accountability act.

That took place after your accountability act, but as I say, you and I and Mr. AuCoin are here every day. They can hear us——

Mr. AUCOIN. What do you all think of this?

Mr. YATES. We can't hear Yo-Yo Ma every day. We are delighted to have Yo-Yo Ma.

Mr. MA. Thank you, Mr. Chairman.

Congratulations on your honorary doctorate.

My name is Yo-Yo Ma.

Mr. YATES. They should have given it to you.

Mr. MA. Well, I got it last year, but you are far more deserving. [Laughter.]

Mr. YATES. The appropriate sequence.

Mr. MA. No, no, I beg to differ. I am of Chinese parents, born in France.

Mr. YATES. Pull the microphone closer.

Mr. MA. I will try to project. I am a cellist of Chinese parents, born in France, and educated entirely in America. My Cello and I are here today to testify on behalf of the American Arts Alliance.

I have a long history of supporting the arts. When I was seven I participated in a benefit concert with President Kennedy in attendance to raise money for what is now the Kennedy Center.

I think this was 1962. Today I am here to support President Bush's recommendation for re-authorization of the NEA without restrictions and for the full appropriation of $268 million.

I feel I have been indirectly connected to the NEA throughout my life. Every musician shares the common experience of near starvation at some point in his or her life.

I am deeply appreciative of being rescued from such a plight by the generous sponsors who believed in me and gave me work.

It was only through the support of the NEA that these sponsors were able to take the risks of presenting an unknown musician, and I have to say I have also played in Canton and with the Akron Symphonies, and I have really enjoyed being there.

Those early concerts allowed me the opportunity to develop the skills which today enable me to communicate with audiences all over the world.

Some people do not think art is necessary in our country. They think it is a frivolous exercise. I disagree. I feel that the essence of all art is story telling. One of the most directly asked questions by interviewers is "how can an Oriental play western music?"

My answer to them is that music is a language which knows no cultural or racial barriers. However, the only barrier for a musician not to be able to play or understand another culture's story is a lack of skill, imagination, and compassion.

The strength of our nation lies in its diversity. The NEA has done more to establish an American cultural identity than almost any other organization.

I feel strongly that if we know each other's stories better, as you suggested earlier in your testimony, we would have a kinder and gentler nation.

As parents of two young children, my wife Jill and I, along with millions of other parents, are concerned with our children's future.

The ingredients that hold the future of our country are inexorably tied to the same ingredients that give merit to artistic enterprise.

Without imagination, discipline, and compassion, we are lesser individuals and a lesser nation.

Indeed, art captures the soul of a nation and is a measure of its civilization. It has the power to move people and transport them from their daily lives.

It can restore people's tired spirits, uplifting and even ennobling them. Art also reflects our belief in the future and demands that during our short time on earth we act not only as good stewards but pass along to our children and their children the possibility of hope.

Let this Congress be remembered for its courage in standing by our country's historic commitment to freedom of expression through art.

Thank you.

Mr. YATES. Thank you very much.

Are you going to play for us?

Mr. MA. Well, in fact, I would like to speak to you in the best way I know how, so if I may play something.

Mr. YATES. Okay.

Whose speech will you be rendering?

Mr. MA. Well, he is dead now, but he was a good father. He had 21 children, and his name is Bach.

Mr. YATES. Johann Sebastian Bach.

[Yo-Yo Ma plays cello.]

Mr. YATES. I thought you were going to play the Dvorak Concerto.

Mr. MA. That is next time.

Mr. YATES. Thank you so much.

That was eloquent testimony to the fact of what the arts can do although I must say I thought passages of that were somewhat sensuous.

Mr. MA. I assure you I had no pornographic thoughts in my mind.

MUSEUMS

Mr. YATES. Now we have Martin Friedman.

Hi, Martin. Your statement may go into the record.

Can I suggest a little more—I shouldn't with these eminent people. We are only an hour late now, but say whatever you want to say.

Artistic freedom of expression.

Mr. FRIEDMAN. All right.

Chairman Yates and distinguished Members of the committee, thanks for the opportunity to appear before you. I am here as the

Director of the Walker Art Center in Minneapolis, a position I have held since 1961.

I was a Member of the National Council of the Endowment for the Arts from 1978 to 1984, and am currently a member of the Federal Advisory Committee on International Exhibitions and serve on the Smithsonian Council.

Today I am here on behalf of the American Arts Alliance, the Association of Art Museum Directors, the American Association of Museums, and my museum in support of the appropriation of $268 million without restrictive language, and an additional $30 million for the expansion of educational opportunities, international programs, and other means of making the arts more accessible to the American people.

### CREATION OF THE NEA

This is an interesting experience for me in particular because the last time I appeared before a congressional committee was in 1963. I was invited by Senator Hubert Humphrey to testify before the Committee on Labor and Public Welfare.

It was a committee that was chaired by Senator Javits. I can't begin to describe the atmosphere of that session except to tell you that it was one of the most optimistic exhilarating experiences imaginable.

I was here along with many other members of the arts community. We recognized that we were participating in a process of unprecedented magnitude, the creation of a forum, as it were, for the fostering of the arts in America and making them available to all of our citizens.

In preparing my presentation today, I looked over my 1963 testimony, and I found that I had addressed issues then that I still feel to be extremely important today, especially as Congress considers re-authorization of funding for the Endowment. These were and are still my concerns: The significance of federal support in affirming that the arts are indeed central to the welfare of American society; the beneficial consequences of such a support to all areas of our country; the value of federal support in interpreting American culture to the rest of the world; and the necessity that such federal support should carry the guarantee of artistic freedom.

Fortunately, those concerns were very much on the mind of the inspired people who drafted the legislation for the Endowment. In my view and in the view of the overwhelming majority of the American public, the Endowment has more than fulfilled those lofty objectives. I'd like to discuss how they have been met.

### ACCESSIBILITY

There is no question that through well over 80,000 grants made by the Endowment during its 25-year history, the benefits of the arts have extended to large and small communities throughout the United States.

There is also no question that through such support the arts have become integral to our society. We have developed a vast public that is both appreciative and knowledgeable about the arts.

The widespread geographic distribution of Endowment grants has fostered talents in all parts of the nation.

Artists who previously felt they had to leave their communities for metropolitan centers in order to find audiences for their work, are now able to buy valuable time to work in their own home towns. Thanks to the Endowment, they have been able to develop their abilities, and the communities where they have chosen to remain have been the benefactors.

Thanks to Endowment support over the past quarter of a century, there has been a dramatic proliferation of arts institutions, as part of a great decentralizing process. Nationwide, museums, theaters, orchestras, opera companies, have been able to participate in an extraordinary national dialog, which has helped raise artistic standards, set new goals of excellence, and keep all parts of the country in touch artistically.

In my own field, the National Endowment's support of museums has been especially dramatic. In 1960, there were approximately 400 American art museums with an annual attendance of 20 million. Today, there are over 600 with annual attendance over approximately 56 million.

There are innumerable varieties of museums.

In addition to well-established classical institutions whose purview extends from ancient times to the present, there are numerous specialized museums devoted to the arts of Asia, Africa, Medieval Europe, Native American Art, and other important subject areas.

Another specialized institution that has flourished largely as a result of the Endowment support has been the Contemporary Art Center, the Contemporary Art Museum, a wonderful hybrid whose offerings include not only exhibitions of painting and sculpture, but programs in film, music, dance, design, and education.

Such diverse activities have enabled all American museums to raise the level and the breadth of their artistic offerings and scholarship, and to attract audiences that represent all sectors of the community.

## INTERNATIONAL IMPACT

Now to the international issue. If the rest of the world has a less than sanguine view of America's industrial and economic production these days, this does not extend to our artistic accomplishments. We couldn't have better ambassadors than our artists, whose vision and whose inventiveness are widely admired. The galleries of leading museums throughout the world are filled with important examples of the work of American painters and sculptors.

Such mid-20th century masters as David Smith, Mark Rothko, Louise Nevelson, Barnett Newman, Louise Bourgeoise, and outstanding contemporaries such as Jasper Jones, Claes Oldenburg, Elizabeth Murray, George Segal, Susan Rothenberg, and Roy Lichenstein, are as well known to French, Dutch, German, and English and Japanese audiences as they are to Americans—perhaps even more so.

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FREEDOM OF EXPRESSION

Now to the last issue I raised in my 1963 testimony, and one I still feel strongly about—free artistic expression. Because American art in its many manifestations ranges from lyrical, idealized visions of the world to sometimes disturbing commentaries about its conditions, it is an honest expression that is admired internationally as the reflection of a vital democracy. However, unlike totalitarian societies, America has never had an officially approved art. And we certainly don't need an officially disapproved one.

Although freedom of artistic expression doesn't necessarily guarantee great artistic accomplishment, any attempt to limit such freedom is certain to have a toxic effect on all creativity in our country. Such restrictions not only force artists to avoid subject matter that in the minds of some might be deemed controversial, but would also prevent the public from making its own judgment about what it sees, about what it hears and about what it reads.

The American public is knowledgeable, opened-mined and capable of making its own decisions about such matters, and limiting our artists' capacity to express themselves freely would be completely contrary to the principles of our democratic society.

One of the extraordinary things about our museums is their ability to develop knowledgeable audiences for their various offerings. Because this is the time of specialized audiences for the arts, we can no longer talk about a single constituency for these programs. There are enthusiastic audiences for contemporary art, classical art, dance, photography, and these continue to grow.

One of the most rewarding aspects about working in a contemporary museum such as the Walker Art Center is the opportunity to help artists realize some of their dreams. Not only do we present exhibitions of works by young as well as established artists, but there are even opportunities to help bring some of this work into existence.

Over the years, largely through grants from the National Endowment, the Walker has been able to provide space, materials, and technical support for such projects. In the performing arts, it has sponsored new productions by choreographers Merce Cunningham and Twyla Tharp, and theatre pieces by Robert Wilson and David Byrne. It has sponsored architectural installations by Frank Gehry as well as those by many young sculptors.

As an example of such support, I would like to discuss a recent project in which grants from the National Endowment played a key role. The lights, please.

[Slides shown.]

Mr. FRIEDMAN. In 1988, the Minneapolis Sculpture Garden opened to the public. This 7½ acre project constructed on city-owned land represents a partnership between the Walker Art Center, the State of Minnesota, and the City of Minneapolis. The site contains some 40 works by 20th century artists, with emphasis on contemporary work.

Connecting the garden to downtown Minneapolis is an elegant welded-steel bridge designed by Siah Armajani. An Endowment grant to the Walker Arts Center enabled Armajani to work with

the City of Minneapolis and the State of Minnesota to create this structure.

The Minneapolis Sculpture Garden contains many extraordinary works of art, several of which were commissioned for it. These include a fountain and a conservatory, which houses a huge glass fish.

Other sculptures on view are a transparent dome by Brower Hatcher, a figure group by Judith Shay, and a welded bronze horse by Debra Butterfield. The entrance to the garden, designed by Martin Puryear, consists of two magnificent granite columns, 16 feet high, quarried from Minnesota granite in nearby Cold Spring. Puryear's work is about metamorphosis, and for these columns, giant blocks of granite were shaped to their cylindrical forms.

His sculpture has gained much deserved recognition these days. Not only did the Walker Arts Center regard him as a major artist, but shortly after completing his commission for the sculpture garden, he received a "genius award" from the MacArthur Foundation. Soon after that, he was selected to represent the United States in the Sao Paulo Bienal, a major international exhibition where he won the grand prize. Reaction to this honor throughout the international art world was extremely positive.

I'm showing a few examples of Puryear's approach to sculpture. His art draws upon many sources in nature and history, and from cultures old and new. It reflects the forms of Africa, and Asia, where he has traveled, lived and worked. It also evokes natural forms, such as stones, rocks, and trees. In his translation, these themes take on an extraordinary poetic quality.

Martin has been the recipient of two National Endowment grants in the past and the exhibition Sculpture Inside Outside, which inaugurated the Minneapolis Sculptured Garden, was sponsored in part by the National Endowment. It is a great pleasure to introduce Martin Puryear.

The lights, please.

[The prepared statement of Mr. Friedman follows:]

**Text of Martin Friedman's testimony before the**
**House Interior Appropriations Subcommittee**
**(Tuesday, May 15, 1990)**

My name is Martin Friedman. I have been director of Walker Art Center since 1961, a member of the Council of the National Endowment of Arts from 1978-84, and president of the Association of Art Museum Directors (1978-79), served on the Board of the National Collection of Fine Arts Commission from 1968 to 1977, and am currently a member of the Federal Advisory Committee on International Exhibitions and serve on the Smithsonian Council.

Today, I'm here on behalf of the American Arts Alliance, the Association of Art Museum Directors and the Walker Art Center in support of a $268 million appropriation, without restrictive language, and an additional $30 million for expansion of educational opportunities and greater public access to the arts, for the National Endowment for the Arts for fiscal year 1990-1991. This is the second time I have had the honor of testifying before Congress in support of the arts. My first visit was on November 1, 1963, when, at the invitation of Senator Hubert Humphrey, I appeared before the special subcommittee on the arts of the Committee on Labor and Public Welfare, chaired by Senator Jacob Javits. Like many others from the arts community called upon to express their views, I realized I was participating in an extraordinary process -- the creation of an unprecedented, visionary project, committed to fostering the arts in the United States and making them accessible to all of our citizens.

As a museum director, I have seen the positive effects of NEA-supported programs at my own institution, Walker Art Center. As a panelist for the NEA's museum program and later as a Presidential appointee to the National Council for the Arts, I have witnessed the grant-making process at close range and found it to be a lively, conscientious process in which proposals were closely scrutinized by knowledgeable individuals from throughout the country.

In short, I have found the peer review system to be peerless.

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In preparing this presentation, I looked over my 1963 testimony and found that I had addressed issues I still believe to be extremely important, particularly as Congress considers reauthorization of funding for the National Endowment for the Arts. These were and still are my concerns:

1. The significance of federal support in affirming that the arts are indeed central to the welfare of American society.
2. The beneficial consequences of such support in encouraging the growth of artistic activity throughout the country.
3. The value of federal support in interpreting American culture to the rest of the world.
4. The guarantee of free artistic expression as an essential component of federal support.

Fortunately, these concerns were very much on the minds of those inspired individuals who drafted the Endowment's enabling legislation, as its language admirably reveals.

Through well over 80,000 grants made by the NEA over the last twenty-five years, the federal government has indeed helped make the arts, in all their extraordinary variety, accessible to all Americans, and in so doing has implicitly stated that the nurturing of creativity is indispensable to our society.

The wide geographic distribution of Endowment grants has enabled artists throughout the country to develop in their respective fields. Endowment support has also contributed to the spectacular growth of regional arts institutions -- museums, theaters, opera companies, and orchestras. Because all projects submitted to the Endowment are evaluated in a national context by the program panelists, high artistic standards are constantly emphasized. In the process, a national dialogue has ensued, with the pursuit of excellence as its goal.

The effect of NEA support on museums during the past quarter century has been especially dramatic. In 1960 there were approximately 400 American art museums with annual attendance of twenty million; today there are 600, with annual attendance of approximately sixty-five million. Our museums are characterized by a broad variety of scholarly and public activities. In addition to well-established classical institutions, whose purview extends from ancient times to the present, there are numerous specialized museums whose programs and collections deal in considerable depth with

(more)

specific subject areas and historical periods, such as those devoted to the art of Asia, medieval Europe, Native American art, and African American art. Another specialized institution, of which the Walker Art Center is an example, is the contemporary art museum, whose offerings include exhibitions of painting and sculpture, programs in film, design, and architecture, new music and dance, and a variety of art education activities. Endowment support for their diverse programs has enabled American museums to raise the level and breadth of their artistic offerings, and attract diverse and growing audiences from all sectors of their communities.

If the rest of the world has a less than sanguine view of America's industrial, economic, and social problems these days, this view certainly does not extend to our artistic accomplishments. We could not have better international ambassadors than our artists, whose vision and inventiveness are widely admired. The galleries of leading contemporary museums throughout the world are filled with important examples of our artists' accomplishments. The works of mid-twentieth-century American Modernists such as David Smith, Mark Rothko, Louise Nevelson, Barnett Newman and Louise Bourgeoise, and outstanding contemporaries such as Jasper Johns, Claes Oldenburg, Elizabeth Murray, George Segal, Susan Rothenberg and Roy Lichtenstein are as well known to French, Dutch, German, and Japanese audiences as they are to Americans.

Because American art ranges from lyrical, idealized visions of the world to sometimes troubling commentaries about its conditions, it is admired internationally as a remarkable expression of a vital democracy. Unlike totalitarian societies, America has never had an officially approved art. In the same spirit, we don't need an officially disapproved art. Although freedom of artistic expression does not guarantee great artistic accomplishment, any attempt to limit such freedom in federal arts support would have a toxic effect on all creative expression throughout our country. It would not only force artists to avoid subject matter that in the minds of some might be deemed offensive, but such prohibition would also prevent the public from making its own judgments about what it sees, hears and reads. And as we have learned, there is no shortage of differing viewpoints. Fortunately for artists and public alike, such restrictions have not been imposed by Congress, nor by any administration since the Endowment's establishment in 1965. Reaffirming this view, President Bush, in a March 24, 1990 statement in the Washington Post declared that he doesn't "know of

anybody in the government or government agency that should be set up to censor what you write or what you paint or how you express yourself."

One of the most rewarding aspects about working in a contemporary museum is the opportunity to work with gifted artists on a variety of projects and give insight into their creative processes. Not only do such assignments include organizing exhibitions of their work, but on occasion, there are opportunities to help bring a new work into existence. Over the years the Walker Art Center has been able to provide artists with space, materials, and technical support in order to create such work. In the performing arts, the Walker has sponsored new productions by choreographers Merce Cunningham and Twyla Tharp, and theater pieces by Robert Wilson and David Byrne, with initial support for these coming from the Endowment. For the opening in September 1988 of the Minneapolis Sculpture Garden, a seven and one-half acre city-owned space adjacent to its building, Walker Art Center, again with Endowment support, presented the exhibition Sculpture Inside Outside, featuring work by seventeen young Americans. Installed throughout the Garden were sculptures created specifically for this event. One of the most important of these, now a permanent feature of the Garden, was a pair of sixteen-foot-high columns by Martin Puryear, elegantly shaped from granite blocks quarried in Cold Spring, Minnesota. They define the entrance to this Garden of art.

The Walker was not alone in recognizing Puryear's considerable talents. Shortly after the opening of the Garden he received the coveted MacArthur Foundation Fellowship Award, commonly known as the genius award -- in his case an apt phrase. Soon another great distinction came his way. He was selected by the Federal Arts Committee for International Exhibitions to represent the United States in the 1989 Bienal of Sao Paulo, Brazil, one of the most prestigious events in the international art world. The exhibition was organized by the young curator Kellie Jones of the Jamaica Arts Center, New York. Evidently the distinguished jury of the Bienal shared our view of Martin's accomplishments because he was awarded the exhibition's grand prize. As I said a few moments ago, American artists make great ambassadors. It is a pleasure to introduce Martin Puryear.

Mr. PURYEAR. Thank you, Martin.

It is an honor to be introduced by Martin Friedman, who recently was a recipient of the National Medal of the Arts awarded by President and Mrs. Bush in 1989. Martin is also, I think you can fairly say, dean of American museum directors, having lavished I think over 30 years of dedicated and inspired leadership on a single institution, developing it from a fledgling idea of a museum to one of the major art centers in the country today.

I would also like to express my thanks to Chairman Yates and Members of this committee for this opportunity to speak about the way that the National Endowment has had an impact on the visual arts. From the events of the past few months, it seems the visual arts are the source of much of the debate surrounding the NEA and for that reason I would like to talk a little bit about the smaller scale workings of the Endowment, and the way that the Endowment has directly affected my life as an artist. As Martin Friedman said, I have been the recipient of a couple of NEA grants, one directly and one indirectly through an institution for the commissioning of a public work.

I was born here in Washington, D.C. I attended college here, Catholic University, spent two years in the Peace Corps, went to Sweden for two years of study and then finished a graduate degree in sculpture at Yale. I finished Yale in 1971 and have spent most of the intervening years teaching.

I received an NEA grant in 1978. At that time I had been a practicing artist for at least 10 years, but the fact is that I started drawing and painting as a child in Washington, so that I have been an artist basically all my life.

The four years between 1973 and 1977 I was commuting between my studio in Brooklyn, NY, and a teaching position at the University of Maryland, College Park.

In 1978, February, I had a fire in my studio, and my work was destroyed—everything I owned, books and everything was destroyed. I mention this because I had been applying for an NEA grant for three years, without success, and shortly after the fire, I think about nine months after the fire, my application for NEA grant, which by then had become routine, was rewarded by a grant. I think the amount was $10,000.

I know I wouldn't have stopped working because of the fire, but the grant was a slap on the back saying, "we know you are there, what you are doing has value, keep going." And it had a tremendous effect on me, and I think I can speak for artists I have known who have received grants that the feeling is similar.

### GRANT PROCESS

I would like to say a few words about the way the grant process works, because I think this is one of the areas that is shrouded in mystery. I have been on one major panel, which gave the kind of a grant that I received. We spent two sessions of three days each, working from 9:00 in the morning until almost 9:00 at night looking at slides of submissions around the country. It was one of the most moving experiences I think I have ever had, to see submissions from, as Martin said, towns and villages, all over the country,

as well as from major metropolitan areas. To see that the outpouring of creative potential was not limited to the people who one thinks of as having a natural place in the art museum.

We had submissions from folk artists, from Sunday painters, from Native American artists who were working in traditional styles, and it was a real challenge to try to find some kind of common, qualitative ground, to make sense of the diversity, and to give grants to people strictly on the basis of quality.

One thing I would like to say is that the granting process results in a moment of recognition, as well as support for an artist. Generally as a visual artist you have the feeling that you are working in the dark. Your activity for the most part takes place in an isolated studio. You are very lucky to get any kind of exposure for your work, and the ray of light that comes through the mail when you get a letter saying that you have been recognized for a grant is incalculable. The financial reward, of course, is not to be minimized. But I think even more important is the recognition among your peers. The meaning that the NEA award to the visual artists has in the art community is also incalculable.

As I have said, it is a very, very brief shot, and it, I think with today's economy, will probably buy you at most three to six months of time, if you were able to take off work from a job. Most artists I know work at some other profession. I think the lucky ones can get teaching positions. Most of them work as carpenters or waiters or in many other professions, and have to moonlight in their studios in the evening and on the weekends.

A second grant I was involved with which had an impact on me was a grant to Gettysburg College for the commission of a piece of public sculpture to commemorate the 150th year of Gettysburg's existence. For this they were given a matching grant of $20,000 and Gettysburg raised the remaining $20,000 itself.

In all of these deliberations, I would stress that merit, and quality of work is the overriding issue. As I said, it is a very daunting enterprise to try to tease out quality and merit with the vast outpouring of art activities that is taking place in this country today.

Mr. YATES. I am going to have to caution that you'd better be brief on this.

### BRAZIL EXPERIENCE

Mr. PURYEAR. I would like to just mention my experience in Brazil as a recipient of the San Paulo Bieral's grand prize, because it brought home to me, again the respect with which the American artist is regarded internationally. This respect is part of the result of our society. It is young. It is idealistic. It is at times boisterous and brash. But it is also very brave. It is the result of our own complicated, often troubled societal climate, and it is also a part of an atmosphere which is free from the notion of officially sanctioned art as it is from an officially censored art. In addition to being essential for the health of the creative community, this freedom of expression is a fundamental tenet of our very way of life.

I would like to reiterate my support for and confidence in the continuation of the National Endowment as it was originally con-

stituted and urge the re-appropriation to the amount of $268 million for the coming year.

Mr. YATES. Thank you, Mr. Puryear.

I think we will break for lunch now for three quarters of an hour, and we will come back at a quarter to 2:00 and we will start the afternoon panel at that time.

Thank you all very, very much.

PRESENTERS

Mr. YATES. The hearing will come to order.

We are delighted now to hear from Mr. Foster and from the distinguished classical pianist, Leon Bates.

First, Mr. Foster.

Mr. FOSTER. Thank you.

Good afternoon, Mr. Chairman, Members of the committee. My name is Ken Foster. I am the director for the Center of Performing Arts at Penn State. I am here today to request from you on behalf of the Association of Performing Arts Presenters as well as the American Arts Alliance an appropriation of $268 million without restrictive language for the National Endowment for the Arts.

I am a presenter. I am responsible for setting the artistic direction for my community by selecting the performing artists that they experience each season. A successful presenter must have a commitment to the arts and to the community. Anything less is a disservice to both.

For the presenters, the National Endowment plays a key role in our ability to present excellent performing arts to our community. Tremendous growth in performing arts that has been stimulated by the Endowment's efforts over the past 25 years has stimulated corresponding growth in presenters. Communities across this nation, rural and urban, large and small, are now served by presenting organizations that literally did not exist before the Endowment.

Organizations like the Crossroads Arts Council in Rutland, Vermont, and Dance Umbrella in Boston are meeting the needs of their diverse communities thanks to the Endowment's support. State College, where I am from, in the heart of rural Pennsylvania, is able to experience major American orchestras, operas and ballets because the Endowment supports these arts. And I might mention that Mr. Bates, and Ms. Bella Lewitzky have appeared in a performance at State College, and if the Arena Stage would go on tour, we would have them too.

Children's theater performances that occur in San Antonio, in Alabama, Illinois, and virtually every other state happen because the Endowment has made the arts a necessity and not a frill for every community in America. Thanks to the Endowment, more artists are touring, reaching more communities, making a greater impact than ever before.

Our communities, your constituents, are telling us that they want the arts to continue to be a significant part of their daily lives. We need your help and the support of the Endowment to make this happen.

Our communities are telling us to present quality artists at reasonable prices. Presenters have learned to operate in a more busi-

nesslike fashion. Every associated marketing technique that we can find is used to sell tickets and raise funds.

FEDERAL SUPPORT FOR THE ARTS

Still, the gap between income and expenditure exists. Americans are being priced out of their cultural heritage, a heritage that is in danger of being preserved or lost, based solely on our ability to compete in the marketplace with the commodities of daily living.

As a woman in Bradford, Pennsylvania told me, "If it's arts or food, what choice do I have?" Our communities tell us they care about their children and they want their children to have more opportunities to experience the arts. Without increased Federal support, educational programs become less possible.

They tell us they want to experience the full range of American culture, including the ethnically diverse works that are indigenous to this country. Without increased Federal support, we will lose the opportunity to celebrate our common cultures.

Young adults in particular tell us they want to see the work of their contemporaries, the artists of today, and they need the opportunity to decide for themselves what they think about this art, not have their tastes legislated. Without increased Federal support, unfettered by restrictions on artistic expression, we are unable to do this for them.

Like politicians, presenters work long hours and make difficult choices in meeting the needs of their communities. The National Endowment for the Arts has been and must continue to be a key player in helping us meet those needs.

With the insistence of the Endowment, we can reach audiences who have been denied access to the arts. We can present quality performances that introduce our children to the arts. We can provide our communities with the full range of artistic and cultural expression that exists in this country, including the multiple ethnic voices that must be heard by us all if we are to survive as a nation.

Presenters want to join with you in the art of the possible, making excellent performances happen that otherwise might not. We need you to join with us to increase the Endowment budget and to make a significant difference in the art and the communities of this country.

It is my pleasure now to introduce to you an artist who is visible proof of what is possible with Endowment support. Leon Bates came to State College for two days last October. On the first day he spoke to community members about his career and his own artistic direction. Later that evening, four piano students from the university played for him and received a critique. The next morning we brought him to an elementary school—on a piano very similar to this, I might add. I wish you could have seen the faces of the children, who had never met a concert pianist before.

Mr. YATES. We used to have a Steinway Grand, but this fits in the room.

Mr. FOSTER. This will do.

You should have seen the faces of the children who had never met a concert pianist before, never mind one that was also a weight lifter. Leon captivated his audience for over an hour. That

evening we presented a concert by Leon Bates. As the audience listened to him play, the warmth filled the auditorium with a joy which was only possible from the performing arts.

Leon is here today to speak to you, to play for you, so that you too can experience the special quality that is the arts, and the reason why presenters do what they do.

Mr. YATES. Well, we are proud to have Leon Bates. I must tell you that he has already captivated this audience on this side of the table. I have had a chance to talk to him. He is very personable, very warm, very friendly. We are very appreciative of Leon Bates, even without having heard him play the piano. I am sure it will be doubled or quadrupled after we hear him.

Mr. Bates, the piano is yours, or you may want to talk first.

Mr. BATES. I have a few words that I would just like to add to my illustrious colleague to my left. Just in speaking about my own career, it is one that takes me all over the world. It takes me to many different countries. It takes me throughout the United States, to small towns, to major cities, colleges, universities, performing for audiences from 300 to 3000 people.

I am experiencing something which has been a life-long dream for me: the opportunity to sit on the stage in concert and perform as a solo recitalist, as a soloist with a symphony orchestra or in a chamber concert.

Some of my early role models were people like Rudolph Serkin, Natalie Hindoros, Arthur Rubenstein and Leon Fleisher. One of the most thrilling experiences in my life was playing for Vladimir Horowitz when I was 21 years old.

I began pursuing a career as a performing artist in 1971 after many years of entering piano competitions and playing in student concerts. The fact that I was able to start a career was due in no small way to the positive climate provided by the NEA. A climate that saw an increase in the numbers of arts presenters from 400 in 1965 to more than 1000 today, and an increase in NEA-funded orchestras from 75 in 1971 to 179 last year, so that the growth of the NEA and my growth as an artist have gone along together.

In 1982 I was a recipient of an NEA solo recitalist grant that helped me to present a major piano recital in New York City. This was a tremendous help to my solo career, because it provided me with the opportunity for increased numbers of concert engagements, and particularly more opportunities to perform in New York. And, of course, New York is a major center, not unlike Washington, D.C., which can be extremely helpful for a young artist trying to establish a career.

Above and beyond being able to simply be on the stage as a performing artist, is the ability to be visible in the many communities of America, to a cross-section of the population, be it; young children in elementary school; high school students; a college group; a group of senior citizens; any number of those different groups are places where I have worked as a performing artist and where I will continue to work because I think it is from those groups that our audiences really come.

It is extremely important for the young people in America to have as much exposure to the serious artists all around us in the country. They are the future audience, and the more time and at-

tention we give to trying to develop them as well-rounded individuals, with the opportunity to appreciate the artistic experience as an integral part of their education, I think we have a much better chance to see that situations like symphony orchestra concerns and recitals will continue to happen. There will be a wide body of support for that.

I think also for me to be visible in the society as a black American artist, certainly as a pianist particularly, provides me with a tremendous opportunity to be a role model for a specific segment of the community that maybe many times feels that the kind of music, classical music that I am involved in, may not be particularly relevant to their experience. For me to be able to show that that type of music and all music is something which is accessible and available to all of the citizens of the country is something that I take a great deal of pleasure in being able to present.

As part of that presentation, I would like to give a demonstration of the kinds of things that I do when I am on the stage. I would just like to mention that in the situation of performing on the stage, playing classical music, I am sure that there was a time in this country that for a black American to sit down and play Chopin probably would have been considered obscene.

[Mr. Bates plays the piano.]

Mr. YATES. Bravo. That was really great, and we thank you very much for this presentation.

I am really sorry we don't have more time for an encore. Thank you very much. Thank you.

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TUESDAY, MAY 15, 1990.

WITNESSES

JOSEPH PAPP, THEATRICAL PRODUCER
ROBERT RAUSCHENBERG, VISUAL ARTIST
ROY LICHTENSTEIN, VISUAL ARTIST

Mr. YATES. Now we move to our next witness, Joseph Papp, theatrical producer.

Can you handle it by yourself, do you think?

Mr. PAPP. You are by yourself, too, it looks like.

Mr. YATES. I hope that is not true when I bring my bill to the Floor.

Mr. PAPP. I really am sorry that your colleagues are not present, because some of the things I would like to say I would like to direct to them.

Mr. YATES. Direct them anyway. I will tell them.

Mr. PAPP. I will. You will tell them?

Mr. YATES. Sure.

Mr. PAPP. I first want to thank you for holding these hearings, Congressman Yates. You have been a great advocate of the arts, and we all appreciate what you have been doing and continue to do.

Mr. YATES. You, too, Joe.

Mr. PAPP. Thank you very much.

REAGAN AND NEA

It seems to me that the attack on the NEA began nine years ago, as soon as Reagan became the President. He had a program which was aimed at reducing the NEA to 50 percent of its income. This was just the beginning. It was evidently an agenda of the new administration and the advocates of that administration. For whatever reason I can't understand fully to this day, they wanted to get rid of the National Endowment for the Arts and perhaps for the Humanities as well.

Now, during the eight years of Reagan's reign, the NEA received very little money. In fact, with inflation, the NEA just rather stumbled along, and was always struggling to keep pace with its goals and objectives. It did extraordinarily well, considering the circumstances.

It wasn't until a year or so ago that the opponents of the NEA found a hook. Mapplethorpe came into view with his photography and Serrano with his. And through one of the erudite Congressmen, Jessie Helms of North Carolina found the opportunity to grab hold of the issue of obscenity since the communist issue was disappearing. Using it to its fullest, he was able to intimidate Members of Congress to accept the restrictions of a piece of legislation which many of us find abhorrent and intolerable, as it applies to the arts.

The legislation, as you full well know, Mr. Chairman, was accompanied by a punishment to the NEA of some $45,000, a symbol of how bad it could be if the NEA weren't more careful.

During this period, we had the good fortune for the President of the United States to choose a first-class administrator, John Frohnmeyer, to take over this particular institution, the NEA. He found himself caught in the crossfire of the Mapplethorpe crisis, and after some missteps, I would call them, he found his way, and is now, I feel, a strong advocate of the arts and deserves to be appreciated for those efforts.

What struck me during this period, aside from the $45,000 punishment to the NEA, it could easily have been $5, was the fact that it was exercised at all. That's the dangerous move. They were also punishing the museum, the Corcoran, and other museums for even showing some of these photographs that were held by certain Members of Congress to be obscene.

Now, it was my feeling at the time, Mr. Chairman, that despite the fact many congressmen felt this concession to those who were attacking the NEA was necessary, you recall I did feel that submitting to those people who are intent and bent on the destruction of the NEA was not wise. We have learned how appeasement does not satisfy those people who feel that their morals are the only morals, but worse than that, feel that this morality is to be imposed on the rest of the nation.

Now, as someone in the arts, I certainly cannot help but resist any effort, any attempt that is made through legislation or through any other manner, any attempt made to proscribe and circumscribe the way we function in an artistic structure. The imposition of a morality clause based on what some Members of Congress consider to be the moral standard of this nation, immediately creates a

second kind of thinking, which in an artistic community is an anathema.

Most creative work, as you know, operates out of impulse, and to think that over your head there rests a piece of legislation which you may confront unwittingly or wittingly, as the case may be, certainly does not create the appropriate kind of creative atmosphere for work.

But fundamentally, I think the attack on the NEA has larger implications. The National Endowment now is lying there, almost like a wounded animal, and there are a lot of jackals, if I may use that word, maybe hyenas, that are ready to tear it down, tear it to pieces. This has been the hidden agenda for the past nine years and now it seems to be moving in that direction.

There are even members of my own community who have not taken what I consider the appropriate kind of resistance to what is taking place. I am particularly concerned with those legislators who know better, who know what the implications are, who are quite aware that the attack on the arts is always the precursor to other kinds of restrictions.

On the surface, it may seem perfectly harmless. So we know we are not going to indulge in works that are sado-masochistic, works that deal with child pornography, works that are homoerotic. We will just let that go and we will take the money.

That sends the wrong signal to those people who want to kill the NEA, because they feel they have got you where they want you. Once you make the concession on principle, you are wide open for further concessions.

Consequently, I think why I am here with my colleagues is to stress this to the legislators who are running for office again this year. This is an election year, and a lot of the opportunism that is present in this particular debate is reflected by the fact that this is an election year. We would like to inform those legislators that it is their duty to inform their constituents to take a position on the retention of the National Endowment for the Arts, to retain the process of selectivity that has long served the National Endowment for the Arts, the selectivity of grants, which is the peer panel process.

### PEER PANEL PROCESS

The peer panel process is the most workable of any process you can suggest. It is similar in its approach to our jury system. The jury that makes a decision on a particular case may make a decision that may not be acceptable to all. They may say, well, this man was a murderer. How could they let him go free? That is the jury system. People, peers get together and discuss a particular issue with appropriate instructions. They make their decision. It has its faults, but it is the virtues that we are concerned with.

The peers that have made decisions on who gets what in the National Endowment have proven to be outstanding in their choices over the years. Even when they choose to select a piece of work that may not be acceptable to some congressmen or senators, their decision must be protected.

I have protected some sleaze balls, people with whom I totally disagree with what they represent in terms of what they have done with regard to magazines and other things which any decent person would find repugnant. I would support not that person but his right. The right factor underlies everything that we are talking about, and it is particularly sensitive when we deal with content.

To influence content in the arts is to destroy the arts. There are sufficient controls and particularly the peer panel control in existence that protects this country from this terrible invasion of immorality. I mean, has this country been threatened by the fact that Mapplethorpe had some pictures shown in a museum? Has the country been threatened by the fact that Serrano decided to create a photograph called "Piss Christ" with his own urine? Has that threatened the country in any specific way?

We have threats of obscenity in this country every day of a worse kind. This is no threat. It is to be dealt with as we deal with any other freedom of expression. We have a responsible head of the National Endowment for the Arts, John Frohnmayer, who has the ultimate responsibility for how these grants are distributed.

The jackals and the hyenas are coming out now, some people suggesting all sorts of solutions. One recently, as of this morning or yesterday, which is to give 60 percent of the grant money to states for their distribution. This would simply emasculate the National Endowment for the Arts. All these provisions, including the one that delays the bill for another year to get past the elections, would hurt NEA. It has been suggested there is no way that you can say that this is an American country when you include a clause like that in any agreements that an artistic individual or an artistic institution has with the National Endowment for the Arts. There is no way that this does not in some way circumscribe the right of the artist, the right of free expression, and will have its impact on other areas of expression.

Why not? Why can't we begin to proscribe that? If you can begin to proscribe anything that has to do with free expression, whether the government provides the funding or not, the fact of the matter is if a government does provide the funding, it has an even greater obligation to protect the rights of those people that are funded, because the government represents the Constitution and the Bill of Rights.

VACLAV HAVEL

Many of you people in Congress stood up when Vaclav Havel was here. Now, Vaclav Havel is a friend of mine, for those who don't know. When he was a young playwright I began to produce his plays in 1968. That was during the Prague Spring.

I got to know him very well and began to do his plays when nobody had ever heard of him. He was one of the first people that was pushed down. When the Government of Czechoslovakia sought to suppress any kind of outspokenness in the country, he, as a writer, was the first to be suppressed, and he continued to be suppressed in jail.

I was in touch with him during this period. I went to Czechoslovakia during this period of time. We actually had an effect on the

duration of his stay in jail by various techniques which we learned to use after a while. I saw the entire Congress get up and applaud this man and say, isn't he wonderful. Well, he is wonderful. You can't have it both ways.

If Vaclav Havel is wonderful, then you cannot put a restriction on art, and the government must support the artists. The government must be outspoken for the artists. Congresspeople and the Senate must speak out for the rights of the artist, not circumscribe the artist as they have done.

It is shameful, I think, for those people who know better and still feel because of whatever reasons they have, opportunistic, politically opportunistic or otherwise to permit this to go on. The National Endowment for the Arts has become the symbol of culture in the United States of America.

Since, unfortunately, we do not have a national theater or two national theaters like Great Britain has, we have the NEA. The NEA has been drained because of lack of funds over the eight years so that the people there can't even work properly. If any efforts are to be made, efforts should certainly be made to increase the amount of money that the NEA gets. Triple it, and you would still be far off, so that you can get the proper kind of bureaucracies there and people don't have to worry day-to-day what is going to happen.

GRANT DECLINATION

You have created a demoralized situation by these attacks on the National Endowment, and to do so I think is unproductive and un-American. So in closing, I want to say this: Since I took the position of not accepting any money from the NEA and turned down the first grant that we had received, which was $50,000, I didn't realize that I was doing something that had larger ramifications. As a result of the notoriety that action received, I have gotten letters in all over the country, checks from all over the country, money being given just because people feel that the stand needs to be supported. Because President Bush was absolutely correct and courageous in supporting John Frohnmayer and the National Endowment of the Arts, I have brought him a hat from "A Chorus Line" which in some way was a recipient of grants from the National Endowment of the Arts.

We were also the recipients of grants that made possible three Pulitzer Prizes. It also made possible three performances of Shakespeare in Central Park, school programs of Shakespeare all throughout the New York City School System, integrated casting, black, hispanic, Asian actors, and created a whole precedent for that in the United States of America.

But I brought this hat with about 150 letters from the various states. I will just name a few of them, from which these have come; Ohio, Illinois, California, New York, naturally, South Carolina, Delaware, New Jersey, Washington, Connecticut, Georgia, Maryland, Vermont, Minnesota, Massachusetts, Louisiana, Pennsylvania, District of Columbia, and Florida.

Now, these are just a few that have come in, and my letter to the President. I hope someone who knows him well would deliver this to him, maybe a member of this committee.

DEAR MR. PRESIDENT: My hat is off to you. Your recent remarks on freedom of the arts and your support of Chairman John Frohnmayer were the most crucial in this ongoing Congressional debate in which the nature of the NEA hangs in the balance.

Being in the midst of this crisis and having just turned down $50,000 from the NEA, I feel that only your clarion voice reemphasizes the civilized position you have heretofore taken on the issue of political control of the arts needs to be heard once more throughout the land.

Enclosed are some 150 letters which I received in the past week, most of which have checks attached to them reflecting that there are many, many thoughtful Americans out there who care deeply about freedom of the arts and the survival of the NEA.

That is my letter, and I hope it will be delivered. Could we have that hat, please? It is in a hat box, and the letter there is to the President. This is the hat from "A Chorus Line," with our compliments. It happens to be a woman's hat. I think that is all I have to say at this moment, and I hope that——

Mr. YATES. I think you have said enough because the message has been very striking, very eloquent, and to my mind very positive. I congratulate you upon a very eloquent and constructive statement.

I want to ask you one question. You spoke of "A Chorus Line". Was "A Chorus Line," initiated with a grant from NEA?

Mr. PAPP. No. Nothing was initiated with grant money. I mean, grant money has been part of a not-for-profit institution which is the New York Shakespeare Festival. All profits from "A Chorus Line" helped support the New York Shakespeare festival for 15 years.

Mr. YATES. I thought "A Chorus Line," came out of at least a grant for partial contributions.

Mr. PAPP. These are all partial contributions from the NEA. Our associations with the NEA goes back to the very beginnings of NEA.

Mr. YATES. Would "A Chorus Line," have been approved by NEA when you think of some of the songs that were in it?

Mr. PAPP. I doubt very much that songs in "A Chorus Line" under the existing legislation that is now attached to any agreement with the National Endowment for the Arts, would make it.

Mr. YATES. How long did "A Chorus Line," run?

Mr. PAPP. Fifteen years.

Mr. YATES. How many people saw it?

Mr. PAPP. Well, billions. Actually it is still running. It is on tour and it will be running in foreign countries as well. The New York Shakespeare Festival netted $40 million over that period of time which helped keep the institution alive.

We have an annual budget of $14 million. Without the profits from "A Chorus Line," which are just not for profits, no individual in the institution shares those profits. They went back into the operation. Without that, it is quite likely that the festival, the New York Shakespeare Festival would have had trouble surviving.

Mr. YATES. Mr. Regula?

Mr. REGULA. Just one question.

Has your organization received any NEA money since October of 1988?

Mr. PAPP. Since October of——

Mr. REGULA. Eight-nine. I'm sorry. That is when the law took effect.

Mr. PAPP. Not to my knowledge. We have received no funding, to my knowledge, since the new legislation was included. We have another application for some $480,000 to $500,000 from which we have been getting on the average over $400,000 a year from the National Endowment.

Mr. REGULA. Will you take that?

Mr. PAPP. No, I will not accept it.

Mr. REGULA. Then why even put in an application?

Mr. PAPP. Because I am hoping by the time that goes through that you and others like you will decide that that particular piece of legislation should be removed and we go ahead with the business of the NEA.

Mr. REGULA. Well, at the very minimum this is the law until September 30th.

Mr. PAPP. I understand, but there are discussions now about the law, and it takes a while before the application is processed. So I am hoping that it will not be there by the time we get to it.

Mr. YATES. Well, I support that position, and I have a feeling that Mr. Regula may do the same by the time our vote goes through. He says don't speak for him.

Mr. PAPP. Thank you very much.

VISUAL ART

Mr. YATES. Now we have the very distinguished American artist, Mr. Rauschenberg, accompanied by Mr. Roy Lichtenstein, a very distinguished American artist. Mr. Rauschenberg, you have appeared before. You came, I think it was in 1981, perhaps that you came at that time to speak on behalf of the arts, and we are very grateful to you.

We were grateful to you at that time, and we are at this time, too. Mr. Lichtenstein, it is a pleasure to have you with us, too.

I see that the art market is finally giving you the blessings that you deserve, as is true with Mr. Rauschenberg as well. I have a Rauschenberg poster. I have a Lichtenstein lithograph in my superb collection. Unfortunately, I had the Lichtenstein lithograph in a place where the sun got to it.

The colors have all gone. I will have to get a copy. It's called "Torpedo Los!" Go ahead, Mr. Rauschenberg, now that I have introduced you.

Mr. RAUSCHENBERG. Okay. This morning when I was down in Captiva, Florida, I was trying to figure out what I could say here. I remembered I had been here on the signing of the NEA.

Mr. YATES. 1965.

Mr. RAUSCHENBERG. That's right. I was here with Jake Javits and Marion, and I even got a pen.

Mr. YATES. Oh, really.

Mr. RAUSCHENBERG. Well, I stood in line falsely, you know, so I feel like I have put in my time with the NEA. Roy and I were talk-

ing earlier. Neither one of us ever qualified for a grant, and we are not starting now, are we, Roy?

Mr. YATES. Well, had you applied?

Mr. RAUSCHENBERG. Actually, I thought my friends needed it more than I did. I have those kinds of friends.

Mr. YATES. Well, I wondered whether you had applied. You said you hadn't received grants. I know how successful you and Mr. Lichtenstein are, and I wondered whether you had occasion to apply.

Mr. RAUSCHENBERG. By the time that I could have applied, they had me on the board, judging other people. Anyway, I have a short statement to make, but I just did want to point out how I got nostalgic this morning and I realized I had been here before with that, you know, with the NEA.

Mr. YATES. Deja vu.

ARTISTIC FREEDOM

Mr. RAUSCHENBERG. Okay. My secretary insisted that it say ladies and gentlemen, and she has corrected my grammar to the point where it is almost impossible to read. I want my observations to be as positive as my fears are frightful. I will try to be constructive.

Support for the NEA should be accelerated, as many people have said, in light of waning repressions internationally. Now when aesthetic freedom is emerging in the most sensitive areas in the world, the American example is once more threatening to cut the culture budget by allowing artistic censorship by the man on the street or the most bigoted statesman.

History reflects that Hitler attempted to annihilate the Bowhows before the Jews. Mao and Stalin sent all the scholars and poets and painters to the farms and assigned the farmers to the banks and to official bureaucratic powers. The results we know. The McCarthy period of censorship hysteria in the USA is quite serious but was massively supported.

If we allow this frenzy to control the international model of freedom of the arts, we confuse the world's people and let them down. Today American museums are going bankrupt because Congress does not allow tax deductible donations of masterpieces.

The people suffer as a result. With the inflation in the auctions, neither Roy nor myself can afford our own paintings. I grew up on the edge of the beatnik generation which realized that often only shock could create a new awareness within society.

The artistic freedom I have enjoyed in my career enabled me to contribute through my art and without profit except spiritually through the American and the world communities on awareness and fund-raising projects. Here if I had been more alive when I wrote this I would have mentioned that the artists are the cheapest commodity that this government has, and if we can't support them, you know, then we have lost more than we could count.

To mention a few, I am privileged to work with UNESCO recently, anti-apartheid movement, the Houston Grand Opera, WNET, PBS T.V., New Music America Festival, Save the Rain Forest, the Asia Society, Very Special Arts, the St. Louis Symphony, Amnesty

International, the Van Cliburn, the Tricia Brown Dance Company, Dallas Cares, Carnegie Hall, Earth Day, AMFAR, Pro-Choice, and People for the American Way. And that is for nothing except my own gratification.

If we do not consistently inspire freedom in the arts, we will encourage suppression of the values of spirituality, adventure and openness to new concepts. Who would want to be guilty of this? I wouldn't.

Mr. YATES. Thank you. Mr. Lichtenstein?

Mr. LICHTENSTEIN. Mr. Chairman, everything that I have written here seems to have been said better by others.

Mr. YATES. That happens in Congress. Everything has been said but not everybody has said it.

Mr. LICHTENSTEIN. Yes, I would like to get this on the record.

FEDERAL FUNDING OF THE ARTS

Thank you. Spending on the arts is already embarrassingly meager, as many people have pointed out, compared with government spending on the arts in most other developed countries.

It would be unthinkable if government spending on the arts would be discontinued or curtailed. I would think the government would be proud to support and allay itself with the arts since it is one of the most influential and successful American endeavors.

Our painting, our dance, our music, our literature, our theater, and our film have enormous, if not definitive world-wide influence. I also believe that restricting funding for the arts on the basis of content is a dangerous road to follow.

It has a chilling—everyone uses that word—but a serious effect on the arts, which thrive on innovation, daring, and risk. The content of a work of art is often ambiguous. It is hard to decode. There are so many different opinions. One must sometimes suffer the sophomoric to achieve the sublime. Art must be free to deal with all subjects.

How many great artists and writers of the past would have been denied support under a narrow definition of what is acceptable even under our present pluralistic system? So few works, less than 20 out of 85,000, have engendered criticism. It is hard to see why this subject is at issue.

Could it be that demagoguery is as hard to pin down as pornography?

Mr. YATES. If you will permit me to interject while you are seeking the next page, you have probably heard of the Smoot-Hawley tariff way back when. This barred all kinds of products from coming into our country. One of the products that was barred was obscene material. Ogden Nash, at that time, wrote a poem in which he said, "Smite, smut, smoot, rough and tough, smut when smitten is first page stuff."

Mr. LICHTENSTEIN. That is brilliantly written. Well, works funded by the National Endowment of the Arts are already screened by juries of respected art professionals. This has worked well throughout the history of the NEA. The freedom of expression, which has existed thus far in our country has enabled it to take a leading roll in the arts.

I urge you all to support the National Endowment for the Arts with no restrictions on the content of works of art.

Mr. YATES. Good. Thank you very much.

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TUESDAY, MAY 15, 1990.

## PANEL IV

### WITNESSES

MARSHA JACKSON, DIRECTOR, JOMANDI THEATER COMPANY
RUBY DEE, ACTOR

### EXPANSION ARTS

Mr. YATES. Now, since we are so far behind, certain people have sent messages to the desk saying they have to catch airplanes. Is there objection if we take next Marsha Jackson and Ruby Dee from those who are design arts? Is there objection? All right, Marsha Jackson, we welcome you. Come on up. Ruby Dee, we welcome you, too. Last time you came in you came in with your husband, Ozzie, and Barbara Tucsman was also testifying at that time. You remember? I take more time, I guess, than the witnesses do, but the memories are so profound that I must repeat them.

I remember the testimony that Ozzie gave us about coming up from the South, leaving his grandmother who had given him a piece of corn bread that he had in his pocket. She had safety-pinned a ten-dollar-bill inside his shirt, which was all that she had, and she sent him on his way up North. As a result of a Federal grant of some kind, maybe it was WPA, I don't know what it was—he was able to start the education that resulted in the great——

Ms. DEE. I think it was an NYA grant.

Mr. YATES. But I know the Federal Government had given him a lift, and he was very grateful for that and he supported the National Endowment for the Arts. That is my testimony today.

Now, we are very glad to hear from Ms. Marsha Jackson.

Ms. JACKSON. I was checking with Ruby. She is the one who has to dash out and catch a plane. Again, I am Marsha Jackson. I am managing and co-artistic director of Jomandi Productions in Atlanta, and I thank you, Chairman Yates, and your colleagues for the opportunity of this hearing.

Specifically, I would like to lend my support for not only the endowment, but to put particular emphasis on developing increased appropriations for the Expansion Arts Program. Just by way of background, my company, Jomandi, is based in Atlanta, and is a recipient of funding for both expansion arts and theater.

The company is this year's recipient of a Governor's Award for the Arts in Georgia, and has toured extensively over 25 states and abroad. I have served in numerous board positions relative to the arts, and thus my appearance here today.

For the last ten years I have also been a panelist for the county, the state, and recently both theater and expansion arts. I have my own grandmother story, in fact, to begin today. Perhaps it is appropriate so soon after Mother's Day.

The grandmother of a dear friend once told me, "Never have a dream. Never have a dream come true." I invite you now to look upon the harvest of a diverse field of artists, who like myself, have made an occupation of dreaming. The Old Creamery and Roadside companies in Iowa and Kentucky which have been, for hundreds of thousands in America's rural Appalachian and heartland communities, a creative artery to the rest of the country.

Alternate Roots, the Arts Exchange of Atlanta and Jomandi, are southern organizations committed to community service through the arts. INTAR of New York and Asian American Theatre and El Teatro Campesino of California, Perseverance and Sealaska of Alaska, are ethnic organizations preserving the artistry of ancestral traditions and new expressions.

Oakland Ensemble, Minnesota's Penumbra, Crossroads New Jersey, St. Louis Black Rep, and again, Jomandi, are African American theatres leading a new generation that began with companies like NEA and New Federal committed to economic development.

The National Black Arts Festival of Atlanta, the North Carolina Black Repertory Theatre's National Black Arts Festival, and Miami's Teatro Avante sponsor of the International Hispanic Festival, are providing continuity and an international showcase for the tradition of cultural achievement by African American and Hispanic people.

The artist laborers have been relatively few in proportion to the plentiful harvest of achievements by some 300 plus organizations in the field of Expansion Arts recipients. Perhaps some of you are familiar with the film that somehow captured the imagination, the heart, sentimentality of this country, a film called "Field of Dreams."

In that film the magical baseball field was the field of dreams, then those dreams became a part of reality. We have seen it in the headlines as well, dreams becoming part of our reality, transforming reality. Tiananmen, the release of Mandela, a United Germany, are those not too dreams of freedom that somehow transform and create another kind of reality?

The lesson of the film and for us today is to protect the field of our dreams. Expansion artists are laborers in the field leading the way to provide another reality for rural, tribal, and ethnic communities for whom preserving culture is a means of survival.

And we have talked about the arts in many ways today, but I introduce the idea of the arts for many communities being a means of survival, of asserting who they are, and traditions that did not begin in this country but that very much continue in this country.

Tom Cullen, Executive Director of the Fulton County Arts Council in Georgia writes, "We cannot solve sociological problems unless we give hope to those in despair, pride and dignity to those who lack them. The arts and cultural activities do precisely this, and that is why they have been cherished by every progressive and humane society . . ." He adds that Expansion Arts and its artists are on the "front line" of this healing mission.

There is a symbiotic relationship between our field, the public, and the Endowment. Jomandi presents one exception of proportionately few companies funded by both the Theatre and Expansion

arts. The majority of ethnic and indigenous folk artists who now enjoy national prominence received their first nurturing Endowment grants from Expansion.

I ask you to entertain the notion of one field of dreams. Let me create a field of nightmares. Step and fetch it or the bulbous-eyed darkie, Asians peddling fried rice, the Mexican bandito, the Indian saying, "How." Those were the predominant images and something we embraced as the annals of Americana prior to the existence of the Endowment.

It is largely due to the existence of expansion arts as a program that now there are organizations to counterbalance the offensiveness and the obscenity of those images that prior to the Endowment represented the greater extent of ethnic people in our culture.

The other image is that of Mickey Rooney and people out front saying, "I want a barn." I want to start a theater. I also must paint a picture for you that there are many of us who are producing as artists, who don't have rich mommies and rich daddies or patrons in many instances who can provide us those kinds of barns. We would be reduced to performing at best in barns or without a house or without theaters or without communities where there are not the subsidy that is so important and made possible through the Endowment.

In this way, Expansion has been essential to preserving the presence of artists and organizations which represent the heart and spirit of the multi-cultural richness of this country and the needs of other special constituencies including the physically challenged and elderly.

It is ironic that detractors of the arts position are in opposition to social service programs and public interest. This past April's issue of the "American Theatre Magazine" documents that in attendance and dollar contribution, the arts are experiencing their greatest direct support from private individuals.

These are communities saying "yes" to the arts, very well cognizant of how the arts fit into other quality of life issues. In "Not by Bread Alone," a report of the Southern Arts Federation, John Reed asserts, "Everyone surely would like to increase per capita income, reduce poverty, and reduce unemployment. But most Southerners recognize, and policy-makers should, too—that we do not live by bread alone."

Due to a fluctuating market, and the restructuring of tax incentives, most corporations and foundations in the private sector have become unreliable partners in support of the arts.

Many new organizations and emerging organizations are without the institutional clout of Endowment funds and "power-broker" boards of municipal theatres, symphonies, and ballets. The symphonies, operas and ballets of our world, look to Expansion for seed money for program and staff development, importantly to leverage the stamp of the Endowment, to win the support of private citizens, or to bring Endowment money through sub-granting programs in partnership with the work of state and local arts agencies.

Appropriations to Expansion have got to be commensurate to its important contribution to the work of the Endowment. President

Bush and Chairman Frohnmayer are to be applauded for supporting an increase in appropriations to the Endowment in the midst of archaically conservative controversies. We implore you to be equally bold and equally responsive and committed to the investment of the Endowment.

On behalf of the field of Expansion organizations I have letters and documentation, not only from the artists, but importantly voices, people, private citizens in their community who equally wanted to be on record today with their show of support for what we are discussing today; the authorization of the Endowment, the obscenity language, and equally support for the Expansion Arts Program. Their letters are documented here.

These are beneficiaries of our services. I request an increase in appropriations for the Endowment and, yes, the Expansion Arts Program. You have not only the authority but in fact the opportunity today to let the dollars, public dollars fall on the fertile ground of the arts.

I have every confidence that not only has the Endowment made a difference, but you will make a difference today for the Endowment and specifically for Expansion Arts.

[The statement of Ms. Jackson follows:]

HONORABLE MEMBERS OF THE HOUSE, Committee Chairman Yates, I am Marsha Jackson, Co-Artistic and Manaing Director of Jomandi Productions. It is my privilege to speak with you on the occassion of the Appropriations hearing for the National Endowment of the Arts, and specifically to lend my support to the Expansion Arts Program.

JOMANDI based in Atlanta is a receipient of funding from Expansion and theatre. The company which is this year's recipient of a Govenor's Award in the Arts has toured extensively over 25 states and abroad. I have served in numerous board positions relative to the arts, and as a panelist over the last ten years for the county and states arts agencies, and recently, for the Endowment.

Iwo years ago, I appeared on Broadway with the brilliant artist at my side, Ms. Ruby Dee. Ms. Dee's career highlights span many years extending back to her acclaimed work with the American Negro Theatre and her unforgettable Broadway debut in A RAISIN IN THE SUN. Today, from her book, MY ONE GOOD NERVE, she will share tributes to Roger Furman and Hazel Bryant founders of the New Heritage and Richard Allen Center, respectively, groundbreaking theatres in the development of African American and American theatre.

I give you the inimitable Ms. Ruby Dee.

The grandmother of a dear friend once told me, "Never have a dream, never have a dream come true." I invite you now to look upon the harvest of a diverse field of artists, who like myself have made an occupation of dreaming.

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PERHAPS SOME OF YOU ARE FAMILIAR with the movie "FIELD OF DREAMS". In a magical baseball field---dreams could become reality. We've seen it in the headlines as well as in films--"dreams-come-true" transforming reality---Tiananmen, the release of Mandela, a united Germany---are those not dreams of "freedom" leading the way for another reality. The lesson of the film and for us today is to protect the field of our dreams. Expansion artists are laborers in the field leading the way to provide another reality for rural, tribal, and ethnic communities for whom preserving culture is a means of survival.

TOM CULLEN, Executive Director of the Fulton County Arts Council in Georgia writes, "We cannot solve (sociological) problems unless we give hope to those...in despair, pride, and dignity to those who lack them...the arts and cultural activities do precisely this, and that is why they have been cherished by every progressive and humane society..." He adds that Expansion Arts and its artists are on the "front line" of this healing mission.

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who now enjoy national prominence received their first nurturing Endowment grants from Expansion. In this way, Expansion has been essential to preserving the presence of artists and organizations which rpresent the heart and spirit of the multicultural richness of this country and the needs of other special constituencies including the physically challenged and elderly.

IMPORTANTLY to an American Dream of participation in a world market place, the Expansion Arts Program fosters a creatively dynamic and international ecology; one which encourages an appreciation of difference and creative thinking as they are necessary to cooperation and competition with other countries.

IT IS IRONIC that detractors of the arts position it in opposition to social service programs and public interest. This past April's issue of the AMERICAN THEATRE MAGAZINE documents that in attendance and dollar contribution, the arts are experiencing their greatest direct suport from private individuals. These are communities saying "yes" to the arts as a priority among other quality of life concerns. In NOT BY BREAD ALONE, a report of the Southern Arts Federation, John Shelton Reed Jr asserts, "Everyone surely would like to increase per capita income, reduce poverty, and reduce unemployment....But most Southerners recognize---and policymakers should, too---that we do not live by bread alone."

DUE TO A FLUCTUATING MARKET, and the restructuring of tax incentives, most corporations and foundations in the private sector

have become unreliable partners in support of the arts. Many new organizations and emerging organizations without the institutional clout of endowment funds and "power-broker" boards of municipal theatres, symphonies, and ballets look to Expansion for seed money for program and staff development, or importantly to leverage the stamp of the Endowment to win the support of private citizens, and in some instancies, local businesses and agencies. Likewise, through many sub-granting programs, the Expansion program has distinguished itself as a partner to local and state government in fostering development within the field and within communities.

APPROPRIATIONS TO EXPANSION have yet to be commensurate to its important contribution to the work of the Endowment. President Bush and Chairman Frohnmeyer are to be applauded for supporting an increase in appropriations to the Endowment in the midst of archaeyanely conservative controversies. We implore you to be equally bold and responsive to the investment of the Endowment.

On behalf of the field of Expansion organizations and private citizens who are the beneficiaries of our services, I request an increase in appropriations to the Expansion Arts Program. You have not only the authority, but the opportunity to let public dollars fall on the fertile ground of the arts.

THE NEA has made a difference for the artistic livelihood of

our nation. Expansion Arts has made a significant difference for the Endowment in realizing its goals of fostering and ensuring the accessibility of "excellence, diversity, and vitality" in meaningful artistic expression. In closing, I urge you on behalf of the constituency we share to make a substantive and positive difference for the Endowment and within the field of our dreamers, the Expansion Arts Program.

THANK-YOU.

Mr. YATES. Thank you for a very eloquent statement. I must apologize to the other witnesses. I think I have four minutes left to get to the Floor to vote, but I will be right back. Don't go away.

[Recess.]

Mr. YATES. Now it is our pleasure to hear from Ruby Dee.

### MS. DEE'S PANEL EXPERIENCE

Ms. DEE. Yes, yes. Distinguished Chairman, members of the committee, I am delighted to be here, and in listening to Marsha's remarks I am compelled to share with you something that all these circumstances have inspired.

I worked for a little while on one of these committees, you know, going through applications for those people seeking grants for their various clubs and theaters and dance troops and that kind of thing.

I remember feeling my heart was so depressed. I thought they were already asking for a small sum and that what we were able to allot to them was even smaller. Therefore I marveled at these people who continue to come up in the community and start these places and spaces where the young people can grow and grow. As I was writing a book called "My One Good Nerve," I thought one of the sections in it that I had to allot was to those people who do that kind of loving work for the arts, aided by grants such as those that come, even the small ones, from the NEA. For example, Marsha Jackson herself is one of them.

And I think of Barbara Ann Pier, Abraham Hill, and a couple of those, and oh so many. Many of the people we hear about in the business today came from these groups supported by public funds from the NEA. Hazel H. Bryant, who founded the Richard Allen Center for Culture and Art in New York, and people like Roger Fermin, both of them deceased, came from those grants and I can understand why. This was really hard work, keeping the business of art growing because this kind of grasping for the food that keeps us alive and keeps us from killing ourselves. I do believe that if our species is going to endure, the arts have to help salvage us, salvage the human spirit fast because we are being engulfed in so much that is anti-art.

### TRIBUTE TO HAZEL J. BRYANT

I'd like this to be a tribute to Hazel J. Bryant, founder of the Richard Allen Center for Culture in New York City. You will see, at some point in the life of the black performer, we envision alternatives to the scarcity of opportunities, alternatives to the scramble among ourselves for crumbs or bones tossed in the air by the concerned or by the exploiters or the practical or the short-sighted.

We say there has to be a better way. We say, when are they going to get off our backs? We say, there is just nothing out there. We say we are being excluded, ignored. It is not fair. We take a step or two, we wish, we envision. Hazel Joan Bryant envisioned and her envisionings took on shapes, put on shoes, and walked. They became people and cornerstones and bricks to surround dreams.

Her envisionings had an edge for cutting through the tangles to embrace glorious possibility as fact, confidence, determination set

to gentle, set to firm. "I hope we will begin to develop the resources that would make it possible for us to plan where we want to go," she said.

Hazel Joan Bryant planned and did over 200 musicals and plays, from; the Richard Allen Center for Culture and Art; black theater festivals; embracing here; embracing abroad; embracing sidewalk fair; and fair for lunch; embracing big and promising and encouraging places for the young and gifted and black; much too neglected playwrights, directors, dancers, actors; places to test talents and strengths, to reach and stretch and hope, to work for the surely better more diversified opportunities to come. Through Hazel Joan Bryant, with her support in family, in public and people funds, in friends and members of the board, we saw the dust swept and the pushing and patience and work that is vital to envisioning.

Hazel Joan Bryant; she cleared confidence of cobwebs, she left us structured blueprints with which to continue building the dreams. Thank you for your attention.

Mr. YATES. Thank you. That was a beautiful statement.

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TUESDAY, MAY 15, 1990.

WITNESSES

ALAN LOMAX, PROFESSOR, COLUMBIA UNIVERSITY
JOHN CEPHAS, SINGER AND RECORDING ARTIST

FOLK ARTS

Mr. YATES. Now we hear from Alan Lomax and John Cephas.

Mr. CEPHAS. Honorable Chairman and members of the committee, my name is John Cephas, and I am a traditional blues artist. In the very recent years I have been fortunate to travel throughout the United States into big cities and into small cities all across this country to present a traditional art, the blues.

I have performed in schools for children. I have done workshops all over this country, and besides that I have performed in cities around the world. I have been to China, New Zealand, Australia, and Russia presenting American Music in those countries. All of this would not be possible if it had not been for grants from the National Endowment for the Arts. I fully and totally support this because I believe that this is now the groundwork for what shall come later in a utopian society when men have beat their swords into plowshares. Then all of the efforts of the NEA and those presentations by traditional, as well as contemporary artists, will come manifold when we all join together. We will share in our art and the beauty of our societies when racial differences and political differences have all subsided.

I am very happy to be a part of this traditional art, and I certainly thank you. I will do a selection for you.

Mr. YATES. All right. We would love that.

Mr. CEPHAS. There have been many versions of the traditional folk song, "John Henry," but I will do a version of my own creation.

[Mr. Cephas perform-

Mr. YATES. And now we have Alan Lomax. You have lots of pages there. We will only be able to listen to two or three of them, unfortunately. We have 24 witnesses, and if we let each of them go, and each of them should be allowed to go because they have so much to tell, we would be here until midnight. Good luck, Alan. You can speak as long as you want to, but some of these people may leave.

Mr. LOMAX. We have just heard a great American ballad and what that ballad says is "a man ain't nothing but a man." That is the key note of it, which is the key note of our whole country, life, liberty and the pursuit of happiness. The main thing that the NEA is about is this pursuit of happiness.

The fact is that for the first time anywhere in the world we were all guaranteed the right to pursue happiness in our own way. That is what the NEA has fought for and that is what we must fight for in protecting the NEA.

There has always been a problem with America and the arts. This was a puritan country, this was a Calvinist country, a capitalist democracy. The arts were really out. It was an extra, it was a decoration.

When I grew up in Texas, I wanted to be a painter but I felt a little weird about that because artists, well, they were supposed to be, I don't know, they were supposed to be "that way," and I was afraid to get touched with that.

When I was a kid, that was the deep-seated think in our country. This is where I think this anger is coming from, this perpetual anger that pursues the arts.

### AMERICAN FOLK SONGS

It hit me very early. When I was about two, my father was the first ballad collector. He made a book called Cowboy Songs, which had Oh Give Me a Home Where the—and Come a Tay-Yai-Ay-Yippie-Yippie-Ay, all those great American songs.

He was an English professor at the University of Texas at the time and the grassroots governor, Jim Ferguson, made a campaign against the university saying, "they got a man down there that is collecting these dirty old cowboy songs," and "there is a fellow in the biology department that says he is trying to grow hair on an armadillo's back." The university's appropriation was cut in half. It was greatly reduced by this demagoguery about the arts.

My father, who was then the leader of the American Folk Song Movement, organizing folk song societies around the country, became a banker and went to Chicago and sold the Kroger stock for Ray Higginson. That is what happens when you fool around with artists.

Now, let me tell you another story out of my past. We founded the Library of Congress in Washington. You know, we brought in "Good Night Irene." and we brought in all the great songs of the country there, and made the first great national recorded archive. It changed the whole world.

When our records went out from the Library of Congress, everybody in the world began to record folk music. They said, "America has an archive, we must have one, too."

Well, anyway, Woody Guthrie came to town, the most interesting balladeer I had ever met, the man who wrote Jesse James and all those things. I recorded them at the Library, and a year later grassroots legislators got up in Congress and said, "they got a feller up there that's a-changing around the country with his long hair singing ballad songs." His name is Woody Guthrie, and Congress cut the whole appropriation for the Library of Congress out of the budget. The Library of Congress didn't exist anymore after that happened.

Well, they went back and they fixed it the way you people fix things, but the archives was a dead duck after that, and I left the archives and went into radio.

Now, this is what happens with this kind of hysteria. Not very long before they attacked the WPA Arts Project, which in a way was an even grander scheme than the wonderful NEA–NEH combination. The WPA Arts Project gave us the great Orson Welles theater, the base line of our whole theater. They gave us the base line for our modern painting school, which has transformed America's image in the world. Well, they found out that somebody was drawing from a nude in St. Louis, and they found out a couple of other silly "pornographic" stories which they love to tell about the arts, and the whole arts project came to an end. Along with it, an enormous renaissance in the American spirit.

### WPA ART

Mr. YATES. You know, the state cultural attache of the Department of State had sponsored an exhibit of WPA Art in the 80th Congress that was touring Europe. Somebody on the House Floor said that that is the most communistic art that we ever had, and you know what happened? The Congress voted to shut down that art exhibit. That art was shipped back to Chicago and sold for a song.

Among the artists who had works in that were Jackson Pollack, Mark Rothko, Yasuvo Kunioshi and David Smith, just to mention a few of those.

Mr. LOMAX. I think this really doesn't have so much to do with freedom of speech. I think it had to do with the other point the young lady made, the freedom to dream, to fantasize, which is the job of the artists. When you begin to reduce that, I think you being to reduce humanity to the very beast, and this is what always happens with this type supervision of the arts.

### FOLK ARTS PROGRAM

Now, I am here to talk about folk arts and to talk about what will happen to this country if the NEA should be further restricted or if it should be changed or abolished. This enormous program, which we have built up now to take care of our folk arts, the very roots of our popular expression, the plays that almost everything that America has lived for comes from, jazz, bluegrass. That is what resonates in the whole world for America.

The roots of this whole thing are being cultivated now by the NEA in an amazing program. Mr. Cephas is just one of 10,000 artists in this country who have been taken care of down at the grass-

roots, and all of the minority communities, let's see, 170 ethnic groups and 47 Native American groups, have been given bits of money so that they feel that the country is concerned about them, way off there somewhere afar from Washington and New York and all of that. These people have got some recognition, they have got what I call some TLC, tender loving care.

Artists needs tender loving care, and the NEA has supplied this for the whole panorama of America that is usually left out of the mainstream. They have done this for Afro-Americans, Latin Americans, Indian Americans, Native Americans, Greek Americans, and this whole range of Americans who do not fit into the mainstream of the fine arts or the popular arts; people who because they don't have any natural access to the educational system or to the communications system gradually dry up. They lose their sense of person and of being, and the things that they need are contact and recognition. That is what the NEA folk arts program has been providing.

They have established apprenticeships for all kinds of activities; for saddle makers, for banjo pickers, for dulcimer makers, for all the traditional arts in the country, where the artist earns his living by teaching the art to some young person. They have got the heritage awards where 15 or 20 of the greatest of all these inspired people who have given us our native grown arts come to Washington and get recognition and a prize. When that message goes back to the local community, an enormous effect happens.

I brought a couple of Cajun musicians to the Newport Folk Festival one year. Cajun culture was in disarray at that point. When the message got back to the Cajun community that those people had been applauded and given good reviews in Newport, in front of that sophisticated audience, a Cajun renaissance began. Two years later, the French language was made a part of the education of every part of Louisiana where French was still spoken. This is the kind of thing that can happen and that the NEA folk arts division, and I am sure the expansion arts division is bringing about.

Now, it seems to me that to cut off the NEA when for the first time we have people, sensitive people, well-trained people who are actually looking after the arts and the communities in which those arts are alive would be ridiculous. Those people are now located throughout the country, a network of sensitive, hard working, low paid idealists who are cultivating the very heart strings of America. That is the program that is actually in place.

Now, we live in an age where great institutions are abolished and kicked around just because of financial reasons, but the idea that this structure should be destroyed after some years, this whole wonderful grant structure that exists here, makes no sense. The committees go out over the country and hold hearings for all the talented people in America, and for the first time the minorities get into the act. They are not excluded anymore. It is not just the fine arts anymore, it is not just the guy who can make it like Elvis Presley, it is all the people like John Cephas who stick to his guns, who sing the themes of his people, who speak the language of the people, who really represent to them their heritage so that everybody has their roots.

I wonder where Mr. Regula—I wish your friend, Mr. Regula—I think he is probably from southern Italy, from Lucania or Calabria, but we have taken care of artists from his part of the country.

Mr. AUCOIN. He is from Ohio.

Mr. YATES. Canton, Ohio.

Mr. LOMAX. Well, he's from Long Island, but his folks are Italian, and he probably feels a little uneasy because Italian culture isn't right in the mainstream.

Mr. YATES. I am going to have to cut you off, Alan.

Mr. LOMAX. This freedom to fantasize is what the NEA sticks up for. It used to be that freedom of enterprise is what made this country, democratic capitalism, but now we are dependent on the success of our fantasy life. The people who do the new things in computer science, who do the software, are fantasizers. Some of them happen to be working for me.

I know what they like. They like modern art, and they are creatures who spend their time fantasizing in front of a computer.

Now, we need to cultivate the arts, if we are going to be a successful nation, a nation of the future. We need to expand our ability to successfully fantasize. The future, whether it is in science or in morality, or progress, is the dreamer, as the young leader. I said, it is the dreamer who wins, and we must fight for our dreamers, that is what NEA fights for.

Thank you very much.

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TUESDAY, MAY 15, 1990.

## PANEL V

### WITNESSES

**JEAN FIRSTENBERG, DIRECTOR, AMERICAN FILM INSTITUTE**
**JESSICA TANDY, ACTOR**
**PETER PENNEKAMP, VICE PRESIDENT, NATIONAL PUBLIC RADIO**
**JANE CURTIN, ACTOR**

### MEDIA ARTS

Mr. YATES. Now, because of commitments I am going to call Jean Firstenberg, Jessica Tandy, Peter Pennekamp, and Jane Curtin.

Mr. YATES. Jean, are you first? Jean Firstenberg is president of the American Film Institute, a very good president of the American Film Institute. Are you still in?

Ms. FIRSTENBERG. Yes.

Mr. YATES. The president of the American Film Institute has done a first-class job in that capacity. We are glad to have you tee off here, Jean.

Ms. FIRSTENBERG. Thank you, Mr. Chairman, Members of the committee.

### NEA IMPACT ON MEDIA

Today I represent not only the American Film Institute, but all of the sister organizations in the media arts field. We all have the same mandate to preserve our country's film heritage, to elevate

our society so that we are media literate, and to train the next generation of filmmakers.

None of these objectives would have been acknowledged without the National Endowment for the Arts. None of these objectives could have been approached without the leadership provided by the NEA. In its brief history I believe the NEA has changed the face of the cultural environment and enriched our society as no other element has ever been able to achieve.

The reason is very simple. The NEA was the first to acknowledge the youngest art form and now the most influential art form in the world, the art of the moving image.

Without the NEA, media literacy would not be taught in regional programs across America.

Without the NEA, our film history would not have been saved.

Without NEA, there would not be an AFI. Without NEA there would not be 72 media arts centers throughout this country. Without NEA, there would not be public broadcasting programs.

There would be no American Masters.

There would be no Great Performances—including Dance in America.

There would be no Live from Lincoln Center.

There would be no Live from Off Center.

There would be no Metropolitan Opera Presents.

No Wonderworks.

No Point of View.

No Independents.

The reason the arts are flourishing today is because of the Congress in its wisdom providing the leadership that created an arts endowment.

In closing, I would simply like to add that politically, America's greatest gift to the world is our philosophy and practice of freedom. Culturally, our contribution as a superpower is through our media arts. Morally, our legacy will be our government's continuance of artistic endeavor embraced by the basic democratic belief in artistic freedom.

Mr. Chairman, we were going to show excerpts from some of these programs, but for the sake of time, I would like to simply say that what they were going to show was some of the American Masters, and included in that was one of our great American treasures and so we are going to segue from video to Ms. Jessica Tandy, and if we could just do that directly, I think it would be most effective.

[The statement of Ms. Firstenberg follows:]

**TESTIMONY BEFORE THE**
**HOUSE APPROPRIATIONS SUBCOMMITTEE**
**OF THE INTERIOR AND RELATED AGENCIES**
**Tuesday, May 15, 1990**
**by**
**Jean Firstenberg**
**Director, The American Film Institute**

Mr. Chairman, Members of the Subcommittee.

My name is Jean Firstenberg. I am Director of The American Film Institute.

Today, I represent all the sister organizations in the media arts field. We have a responsibility to fulfill our mandate - to preserve our country's film heritage, to elevate our society so we are media literate, and to train the next generation of filmmakers.

None of these objectives would have been acknowledged without the National Endowment for the Arts. None of these objectives could have been approached without the leadership provided by the NEA. In its brief history I believe the NEA has changed the face of the cultural environment and enriched our society as no other element has ever been able to achieve.

The reason for this is simply because the Endowment recognized and acknowledged the youngest art form and now the most influential art form in the world - the art of the moving image.

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Now I'd like to share with you one of the Endowment's highest achievement's, a shining example of artistic excellence brought into every home in America. I have a brief video-tape of the kind of programming the Endowment supports on PBS each year. Throughout its history, less than $5 million from the Media Arts Program has helped to create and broadcast some of the finest television we know. I think this represents quite a brilliant use of the creative American spirit as well as American tax dollars.

*videotape - American Masters*

Mr. YATES. Well, we are glad to have Ms. Tandy. I think this is the first time that we have ever been honored with an Academy Award winner. We have had artists from stage, we have had artists from screen, we have had artists from opera, we have had artists from the theater, we have had every kind of celebrity in the country, but this is the first time we have ever had an Academy Award winner, and we are delighted to see what drives Miss Daisy.

Ms. TANDY. It gives me a wonderful opening, because it is very apropos that the NEA first supported the first production in the theater of "Driving Miss Daisy," and so maybe I wouldn't be here today. I should have brought Oscar with me.

Mr. YATES. Well, we tried to bring your chauffeur.

Ms. TANDY. I have been a professional actor for 63 years. I have appeared on stage and on screen; I have never testified before Congress, and today I feel compelled to do so on behalf of the media arts and in support of the National Endowment for the Arts. I am not a businesswoman. I am not a politician. I am an actor. I have sought to be an artist. I can only speak today from an artist's perspective.

Excuse me, I have a frog in my throat.

Mr. YATES. Will you have some water?

Ms. TANDY. No, it is all right. Please accept these limitations and allow me to express my feelings.

As an actor, I speak on behalf of the media arts and the artists who seek a way and a larger place through media to reach more, many more audiences throughout our country and the world.

In 25 years, the National Endowment for the Arts has changed the face of the arts in this country. The way Americans perceive the arts, the way Americans have access to the arts. Hands-off government support has proved essential for the artists. It is also essential for the nation, for the freedom that we so proudly hail, and which we represent around the world.

Twenty years ago the American Film Institute did not exist. Films were not being preserved. Young people were not being trained to be tomorrow's filmmakers. The National Endowment changed that. In 1987, Driving Miss Daisy was an off-Broadway play supported by an NEA grant. In 1989, Driving Miss Daisy became a movie in which I was fortunate enough to appear. It received four Academy Awards. 21 million people have seen this film, and that is just in this country alone. Through the technology of videotape, hundreds of millions more will see it.

The NEA made that possible. NEA government-sponsored work stimulated and nourished the private sector. The artist has new opportunities and arts have become more accessible through the media arts. I am honored to be here today with so many artists I admire and respect. We implore you to allow us and succeeding generations of artists to speak the only way an artist knows how, freely and from within, with passion, and discipline, so we can touch the soul and enrich the heart of the people of this country, and perhaps the world.

I am here because I believe in the wisdom of Congress in sharing and supporting the arts endowment. I implore President Bush's wisdom in calling for an unfettered and uncensored endowment.

Our government's lack of support of free expression is one of the crimes of our democracy.

I would like to close today by reading from a screenplay. See, I didn't bring my banjo or anything else, so I'm reading from a screenplay Joseph Mankowitz wrote in 1950. The film was "All About Eve," which like "Driving Miss Daisy," received the Oscar for Best Film and five other Oscars. In it, Gary Merrill tells an aspiring Broadway actress, Anne Baxter, what the theater really is.

What book of rules says the theater exists only within some ugly building crowded into one square mile of New York City or London or Paris or Vienna? You want to know what the theater is? A flea circus, and also opera, also rodeo, carnivals, ballet, Indian tribal dances, Punch and Judy shows, a one-man band, all theater, wherever there is magic and make-believe and an audience, there is theater.

Donald Duck, Gibson and the Lone Ranger, Sarah Bernhardt, Lunt and Fontaine, Betty Grable, Rex the Wonder Horse, Elinor Adusa, all theater. You don't understand them all; you don't like them all. Why should you? The theater is for everybody, you included, but not exclusively. So don't approve or disapprove; it may not be your theater, but it is theater for somebody somewhere.

Thank you.

Mr. YATES. That was lovely. I am sure you will be delighted to know that this subcommittee was responsible, among making the other appropriations for the arts, for having a special program in the arts which receives $8,150,000 of the $14 million that is made available for the media arts program. That was an initiative by this committee.

We want the glories of the arts to be brought through the vision and the opportunities of television to every part of the country. It is unfortunate that we don't have the ability to bring the people who make up the arts to every part of the country, but through the miracle of television, we hope to be able to ameliorate that in some respect.

So we are very pleased you came, we are honored you came, and thank you so very much.

Now we hear from Jane Curtin. Well, is it Mr. Pennekamp or Ms. Curtin now?

Mr. PENNEKAMP. Your choice.

Mr. YATES. No, no, your move.

## NATIONAL PUBLIC RADIO

Ms. CURTIN. Mr. Chairman and Members of the subcommittee, it is a pleasure to be here today to testify in support of full funding for the National Endowment for the Arts and Humanities. I am Jane Curtin, and I am here representing National Public Radio and 395 public radio stations around the country.

The importance of the NEA cannot be overemphasized. The Endowment provides every American with access to the arts and the ability to participate in and enjoy them. Artistic excellence and preservation of our cultural diversity and heritage is fostered by the NEA. The Endowment fosters all that is America in all its diversity.

I am a relative newcomer to public radio. Most of you know me from "Saturday Night Live," the theater, and the ultimate weapon against Castro and communism, "Kate and Allie." I will be going into the Joint Chiefs after this to discuss the reruns.

But I came to NPR to participate in a series called "Selected Shorts," which is heard on many NPR member stations. The series puts together the actor, the author and the audience in a performance that makes you appreciate, as one critic puts it, "the power of the naked word."

"Selected Shorts" is a celebration of a short story that features live readings by film and theater actors recorded live at Symphony Space in New York. It is a wonderful program. Listening to Selected Shorts is like being read to when you were a kid. You can hear actors like Tony Randall, Ruby Dee, and James Naughton. I read the short story "St. George" by Gail Godwin. William Hurt read "Communist" by Richard Ford. Linda Lavin read "The View From Riverview Cemetery" by Mary Jane Moffat.

"Selected Shorts" brings the works of contemporary authors to wide audiences. The National Endowment for the Arts funds the series.

Mr. Chairman, in both the arts and public broadcasting, Congress has made an important and sound decision to make Federal funds available to achieve significant public and cultural purposes. It has in the past shown great sensitivity to the fact that these funds support free speech and expression, and has wisely developed a number of mechanisms to ensure that government funding is distant from content.

In the case of public broadcasting, these mechanisms include forward funding, peer review competitive selection panels, and the establishment of nongovernmental funding agencies such as the Corporation for Public Broadcasting. I hope this committee and the Congress as a whole will continue to oppose any restrictions that directly or indirectly regulate or chill expression and put the government in the role of regulating speech.

Mr. Chairman, in a culturally diverse society such as ours, the arts help us keep track of ourselves as a people. Programs funded by the Endowment play a critical role in allowing us to know our past, discover our future, and educate our children about the world in which they live and the possibility it holds. It is unrealistic to believe that private philanthropy will be willing or able to support the kinds of artists and programs funded by the NEA. These kinds of efforts can only survive with support and encouragement from the Federal Government.

Thank you.

Mr. YATES. Thank you.

[The statement of Ms. Curtin follows:]

Statement of

JANE CURTIN

on

FY 1991 APPROPRIATIONS for the
NATIONAL ENDOWMENTS FOR THE ARTS AND HUMANITIES

submitted to

SUBCOMMITTEE ON THE INTERIOR
COMMITTEE ON APPROPRIATIONS
UNITED STATES HOUSE OF REPRESENTATIVES

May 15, 1990

"Celebrating 20 Years"

2025 M Street NW • Washington, DC 20036 • 202 822-2000 • Fax 202 822-2329

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Mr. YATES. Mr. Pennekamp.

Mr. PENNEKAMP. Though he was accused, imprisoned and subsequent to his escape from Germany, convicted of treason, though his friends were machine-gunned in basements or disappeared into the camps, and his mother killed in the bombings, my father never felt himself to be the victim of dictatorship. His stories of betrayal were the stories of decent people who compromised their freedom step by step in the face of great and real reason for fear. My father came to this country drawn by this beacon of freedom in 1940, as did my mother in 1941, not very long ago.

Now, 50 years later, much of the world has embraced freedom with a passion. Repudiation of the repression of liberty has never been a stronger force. It is not a time to begin compromising freedoms in this country.

In a speech to West German booksellers, Vaclav Havel said:

> You live in a country with considerable freedom of speech. All citizens without exception can avail themselves of that freedom for whatever purpose, and no one is obliged to pay the least attention, let alone worry their heads about it. You might therefore easily get the impression that I overrate the importance of words, quite simply because I live in a country where words can still land people in prison. Yes, I do live in a country where the authority and radioactively effective words are demonstrated every day by the sanctions which free speech attracts.

Let me tell you a story about public radio, Vaclav Havel and words. This story was made possible by the National Endowment for the Arts, which through one of its grants helped a new program called HEAT come onto the airwaves this past March. HEAT was designed to explore a contemporary world through a dual investigation of contemporary events and contemporary culture as they shed light upon one another. The plays of Vaclav Havel were an obvious subject for HEAT.

So on March 2nd, actors from the New York production of Havel's play audience, just prior to its American premiere, prepared to broadcast a live rendition, which though tame enough, contained obscenities. Incidentally it is about a young factory worker who in the course of being faced with possible promotion, was asked to compromise his ideals, a situation possibly not so different than many of us face, including those in Congress.

Even though the broadcast was to be late night, the producers worried throughout the day that this could pose a problem, given the funding turmoil. At 4:00, a language advisory was sent to all stations; shortly the phone began to ring with stations worried and angry about the risks they perceived us taking on their behalf, some threatening to take HEAT off the air. Eventually an unedited version was presented, something that is embarrassing; even then it took a long time for the fires to die down.

Are people intimidated by the recent attack on freedom which NEA has come to symbolize? Of course they are. Government does not have to support art, but it should, and without interference. Just as the United States has since its inception taken a huge risk in believing in the good of its people, it should continue to take a risk in supporting their creativity.

In our creativity, even if some of it is not approved of by all persons, we will continue to forge our future as a nation and our contributions to the world. Now as much or more than ever before, we

must act boldly to assure that creators, writers, painters, poets, actors and others can express themselves freely.

National Public Radio lends its strongest support to a reauthorized and fully funded National Endowment for the Arts. They have helped bring a wide array of cultural programming on radio, that other miracle to millions of people, from HEAT to AFROPOP, through exchange, American Jazz Radio Festival, and a premiere Western classical music program performance today.

[The statement of Mr. Pennekamp follows:]

Statement of

PETER PENNEKAMP
VICE PRESIDENT, CULTURAL PROGRAMMING
NATIONAL PUBLIC RADIO

on

FY 1991 APPROPRIATIONS for the
NATIONAL ENDOWMENTS FOR THE ARTS AND HUMANITIES

submitted to

SUBCOMMITTEE ON THE INTERIOR
COMMITTEE ON APPROPRIATIONS
UNITED STATES HOUSE OF REPRESENTATIVES
May 15, 1990



2025 M Street NW • Washington, DC 20036 • 202 822-2000 • Fax 202 822-2329

## INTRODUCTION

Mr. Chairman and members of the Subcommittee, thank you for the opportunity to testify in support of FY 1991 appropriations for the National Endowments for the Arts and the Humanities. I would also like to urge continuation of the 1986 initiative to increase resources for public radio and television programming, unduplicated national assets for sharing the arts.

Public radio is made possible by the special partnership of federal, state and local governments, universities, foundations, corporations and individual listeners working together to support quality programming which is otherwise unavailable in our country. The National Endowments for the Arts and Humanities are an important part of the mix of public radio's support, which is now about half private and half public. Funding from the Endowments often proves to be the key factor in whether or not a public radio program or series is produced.

## THE CHALLENGE OF THE 1990'S

NPR recently completed a Strategic Plan for the 1990's. Shaping that plan is the fact that the U.S. is evolving into a pluralistic society; stronger cultural, racial, and ethnic identities are contradicting old notions of the great American melting pot. By the year 2000, one in three Americans will belong to a minority. To meet this challenge, NPR will strive to respond to the artistic and cultural

challenges of the 1990's by harnessing the strengths of the radio medium to express the diversity of American culture.

Public radio has a special ability to fulfill this mission. Fueled by a flexibility which allows radio tc respond quickly to a dynamic society, public radio can help shed light on the cultural characteristics of our changing nation.

## NPR's CURRENT CULTURAL OFFERINGS

NPR's current programming has begun to reflect this goal of presenting a diversity of experiences and cultures to our audiences. Many of these programs have been supported by grants from the National Endowments for the Arts and Humanities. Some examples follow.

AFROPOP WORLDWIDE is a lively eclectic mix of music from Africa; it continues to grow in popularity. The program, hosted by Cameroon native Georges Collinet, explores the influence of contemporary African music on pop sounds.

Another new program distributed by NPR is BLUESSTAGE, hosted by Grammy and Tony Award-winner Ruth Brown; it showcases live blues performances from venues around the country.

NPR recently premiered HEAT, a live nightly "roundtable" of the airwaves offering intelligent talk and performance -- a national meeting of arts and minds. Hosted by Peabody Award-winning journalist

John Hockenberry, HEAT tries to "erase the artificial line between intellectual and creative expression."

A year ago NPR began nationwide distribution of SELECTED SHORTS, which features live readings by film and theatre actors recorded at Symphony Space in New York. Jane Curtin, who is testifying with me today on behalf of NEA/NEH funding, read the short story "St. George" by Gail Godwin. Other participants in the first season of SELECTED SHORTS were Stockard Channing, William Hurt, Linda Lavin and others; stories featured included "One of These Days" by Gabriel Garcia Marquez, "My First Husband" by Nora Ephron, and "A Wagner Matinee" by Willa Cather.

NEA and NEH money also supports production of features on art history and criticism on PERFORMANCE TODAY, NPR's daily national arts program.

In March of this year, NPR presented PUTTING IT TOGETHER: A CELEBRATION OF STEPHEN SONDHEIM'S 60TH BIRTHDAY. The special, hosted by Tony and Emmy Award-winning actress Angela Lansbury, saluted the highly acclaimed lyricist-composer through commentaries about his work, interviews with Sondheim and his theatrical collaborators, and excerpts from many of his works.

NEW PROGRAMMING OFFERINGS IN DEVELOPMENT

NPR is also developing new programming that embraces this new

cultural diversity, including MAKING THE MUSIC, an exploration of what makes American music truly American. Hosted by Wynton Marsalis, the series will use live performance, historical recordings, and re-creations to illustrate the roots and cross-influences of American music, including European, African, and Caribbean, and chart its growth in the 20th century.

Another innovative venture being explored is THE CAULDRON:RACE AND CULTURE IN AMERICA, a series providing an honest and intricate examination of the interwoven, yet separate, issues of race and culture in America's growing pluralism. This series is expected to grow out of the American Sensibilities project, a four-day intensive seminar convened by NPR and San Francisco's Mexican Museum to further understanding of cultural pluralism and its racial and cultural barriers and opportunities. NPR has applied to NEA for support of this program.

IMPORTANCE OF STATE ARTS & HUMANITIES COUNCILS

The National Endowments for the Arts & Humanities also provide funds to local public radio stations through state and local arts and humanities councils, which receive NEA/NEH funds. For example, NPR member station WBEZ-FM in Chicago received grants in FY 1989 and 1990 from the Illinois Arts Council that provide support for the station's arts programs, including national broadcast of the Chicago Jazz and Blues Festivals. The grants also help to pay for an arts commentator

and for other locally-produced jazz, blues, and folk music programs broadcast on WBEZ.

## CONCLUSION

Funding from the National Endowmnents for the Arts & Humanities plays an important role in bringing new public radio programming to the air. This is especially true of innovative programming that might have a difficult time securing funds from other sources. NEA/NEH grants provide crucial "seed money" to help such programming get started; once it has become established, it is more likely to attract money from other funding sources that generally prefer to support existing programming.

Mr. Chairman, we appreciate the support this Committee has offered NEA/NEH in the past and urge continued future funding that will bring the arts and humanities closer to the American people.

Mr. YATES. Thank you very much, and thank the panel. Thank you, Ms. Tandy, very much.

DESIGN ARTS

Now we had skipped over James Cramer and Peter Wooding. We are delighted to have you now, sir. Somebody told me you were the souls of brevity. I don't know whether you are or not, but it would be helpful. Your statements may go into the record.

ARCHITECTURE

Mr. CRAMER. My name is James P. Cramer, I am the executive vice-president and the chief executive officer of the American Institute of Architects. I was thinking as we were listening to all the talented individuals that I am not an artist; I am an administrator and an advocate for the arts and for architecture.

I grew up in South Dakota, grew up on a modest but beautiful farm, got my start at a state college in South Dakota, didn't have a talent to be a great artist or architect or a great sculptor, but I got the second best job, and that is being an advocate for the artist and for architects, and we think Congress should be too.

The AIA, the American Institute of Architects, is the nation's professional organization representing architects all over the country. We have almost 60,000 members now and this year we celebrate our 133rd anniversary, being founded in 1857.

On behalf of the architects of the United States, I am here today to testify as both a friend and an advocate of the design arts program of the National Endowment for the Arts. This highly successful Federal program has consistently reaped far more than it has cost. It fosters creative stewardship of our precious human and national resources. It sharpens our nation's competitive edge in an increasingly competitive world market. And it is a model of enlightened public/private partnership.

And yet, while this is true, over the years, funding for the design arts program of the NEA has been worse than static. It has been dead in the water. While the NEA program budget total has risen from $103 million in 1982 to $127 million in 1991, as proposed by the President's budget, the design arts program has actually declined during this time by 14 percent.

Now, I am mindful that more than ever, this subcommittee and the Congress are called upon to exercise fiscal restraint. I can sympathize with the challenge that faces you because in my position as the CEO at AIA, I am accountable for the bottom line, and I am also accountable for the prudent allocation of limited, very limited resources.

The call is not to cease spending the resources, but to invest them the most wisely, to leverage for the maximum benefit, and I think that the design arts program and the National Endowment for the Arts is precisely that kind of investment. It provides the resources to leverage productive public/private partnerships. For every dollar that the design arts program invests in the community, there is at least as much, at least a dollar or more, often much, much more, that is given back to the programs.

I have listed some fantastic examples in my written comments, but I will just mention a few.

First, in West Virginia, the design assistance helped six small towns devastated by a 1985 flood rebuild that town.

TRIAD PROJECT

The design arts seed grant that initiated the TRIAD project in Massachusetts, is a pioneering effort that perhaps many of you don't know about where they developed case materials based on empirical field research, research that links a product's marketability to design. The importance of such a project becomes more clear when you keep in mind that 80 percent of a product's ultimate manufacturing costs are determined during the first 20 percent of its design phase.

In the opening of my remarks, I said that I came here as a friend and advocate of the design arts program of the NEA, and let me add that I am also a beneficiary of its good work.

I was reminded of this this morning in the testimony during the testimony given by Mr. Friedman of the Walker Arts Center. During the late 1970s when I lived in Minneapolis, I was working with the University of Minnesota, and the Minnesota Society of Architects. We had a vision back then. The vision was that we would work with the Walker Arts Center to bring the public and the profession together in a Summer Design Series. We got the ball rolling; we applied for a design arts program for a $30,000 grant, we got the grant, and it is something that I think has made a big, big difference in the quality of life in the city of Minneapolis.

And today that Walker Arts Center Summer Design Series is, I believe, a sellout success; it continues to go on and on, it is self-sustaining, and it is a model for similar programs all over the country.

There are millions of Americans who have benefited from the design arts program and from the NEA, and they can tell you their similar stories. It is as much on their behalf as on the behalf of America's architects that the AIA requests that the design arts program be restored to the proportion of the NEA's budget it maintained in 1982, which was 3.4 percent. This would mean an increase from the current $4.15 million to $5.95 million for 1991.

That would be an additional $1.8 million, but it would accomplish a lot. Since the Federal dollars draw forth other funds, the additional appropriation would actually mean $3.6 million more devoted to programs that directly benefit our nation's economic, social and cultural health.

It should be noted that the focus and methodology of the design arts program compliment existing views of both Congress and the Administration. And that is, government neither can nor should do the work that must be done by all to address today's critical issues. But government can and should empower people to do so.

Mr. YATES. Good. Thank you.

Mr. CRAMER. Thank you very much for this opportunity.

Mr. YATES. Thank you very much.

[The statement of Mr. Cramer follows:]

THE AMERICAN INSTITUTE OF ARCHITECTS

STATEMENT OF JAMES P. CRAMER, HON. AIA

on behalf of

THE AMERICAN INSTITUTE OF ARCHITECTS

before the

U.S. HOUSE OF REPRESENTATIVES SUBCOMMITTEE ON
INTERIOR AND RELATED AGENCIES APPROPRIATIONS

of the

COMMITTEE ON APPROPRIATIONS

MAY 15, 1990

1735 NEW YORK AVENUE, N.W. • WASHINGTON, D.C. 20006 • (202) 626-7300 • FACSIMILE (202) 783-8247

Mr. Chairman and members of the subcommittee, my name is James P. Cramer, Executive Vice President and CEO of The American Institute of Architects

The AIA is the national professional association representing this nation's architects. We have over 56,000 members, and this year celebrate our 133rd anniversary.

On behalf of America's architects, I am here today to testify as both a friend and advocate of the Design Arts Program of the National Endowment for the Arts.

This uniquely successful federal program has consistently reaped far more than it has cost. It fosters creative stewardship of our precious human and natural resources. It sharpens our nation's competitive edge in an increasingly competitive world market. And it is a model of enlightened public/private partnership.

Yet, over the years, funding for the Design Arts Program has been worse than static. It has been dead in the water. While the NEA program budget total has risen from $103 million in FY 1982 to $127 million in FY 1991, as proposed in the President's budget, the Design Arts Program has actually declined by 14 percent.

I am mindful that more than ever this subcommittee and the Congress are called upon to exercise fiscal restraint. I can sympathize with the challenge that faces you because in my position as the AIA's chief executive officer, I am accountable for the bottomline.

But just as importantly, I am also accountable for the prudent allocation of limited, very limited resources. The call from AIA members is not to cease spending their resources, but to invest them most wisely to leverage the maximum benefit for the profession and society.

The Design Arts Program, is precisely that kind of investment. Whether the issue is growth management, the plight of our inner cities, competition, or affordable housing, the NEA's Design Arts Program is on the cutting edge of today's pressing national needs. It provides the resources to leverage productive public/private partnerships.

For every dollar that the Design Arts program invests in a community, there is at least a match of another dollar--often more, much more. The resources this program unlocks launch vital activities that make a difference, a real difference in community after community across our nation. That's because federal dollars are being directed precisely to where they will work best--at the grassroots level where they can foster positive change.

What kinds of change?

--A survey documenting adobe churches in New Mexico led to preservation work that helped save a precious leaf from our past for future generations.

--The Stoneyard Institute at the Cathedral of St. John the Divine in New York City trained neighborhood residents in stone-cutting and stone-carving. Inner-city youth have thus acquired meaningful occupations and the city a great house of prayer.

--In West Virginia, design assistance helped six small towns devastated by a 1985 flood rebuild.

--The Savannah Landmarks Rehabilitation Project acquired more than 400 housing units in a run-down Victorian neighborhood and restored them. The buildings became rental units for the residents--largely poor and black--who already lived there. And the project has provided the nation with a persuasive model of urban revitalization.

--A Design Arts seed grant initiated the TRIAD project, a pioneering effort to develop case materials based on empirical field research, research that links a product's marketability to design. The importance of such a project becomes more clear when you keep in mind that 80 percent of a product's ultimate manufacturing costs are determined during the first 20 percent of its design phase.

At the opening of my remarks, I said that I came here as a friend and advocate of the Design Arts Program. Let me add I am also a beneficiary of its good work.

In the late 1970s, it was my privilege to serve as the Executive Director of the AIA's Minnesota Society of Architects, which is based in Minneapolis. At that time, our members were concerned about how our city was growing. Minneapolis' architects realized that our community's quality of life ultimately depended on its citizens--on informed citizens.

How could we enhance their understanding of the design process? How could we sharpen their appreciation of their heritage? How could we, working together, plan for a future of not simply more, but better?

Our members had a vision: We'd work with the world-renowned Walker Art Center and bring the public and the profession together in a Summer Design Series. To get the ball rolling, we applied to the Design Arts Program for a $60,000 grant.

Today, the Walker Summer Design Series is a sell-out success. It's self sustaining and a model for similar programs all over the country. For the more than 2000 people who attend the program each summer, the series has created an environment for informed discussion about the city's quality of life. It has become a vital ingredient in the recipe that has made Minneapolis a model of a city that works.

The millions of Americans who have benefitted from the Design Arts Program could tell similar stories. It is as much on their behalf as America's architects that the AIA requests the Design Arts program be restored to the proportion of the NEA's budget it maintained in FR 1982--3.4 percent. This would mean an increase from the current $4.15 million to $5.95 million for FY 1991.

What would this additional $1.8 million accomplish? Since the federal dollars draw forth other funds, the additional appropriation would actually mean $3.6 million more devoted to programs that directly benefit our nation's economic, social, and cultural health. At an average grant of $50,000, the Design Arts Program could fund 36 additional grants. And there is a demonstrated need for such funding, since only 18 percent of the qualified applicants are currently funded, a lower percentage than for any other NEA program.

It should be noted that the focus and methodology of the Design Arts Program complement existing views of both Congress and the Administration. That is, government neither can nor should do the work that must be done by all to address today's critical issues. But government can and should empower people to do so.

Empowering, enabling, coaching--this is how the Design Arts program works. It brings federal dollars to communities that both the AIA and the Congress represent. The additional $1.8 million we request is both a wise investment and a vote of confidence in the ability of our citizens and the design professionals who serve them to join together in meeting such challenges as growth, revitalization, environmental quality, competitiveness, and affordable housing. How we answer these challenges will determine the quality of individual communities all across this nation.

Thank you for this opportunity to appear today. I will be pleased to respond to any questions you may have.

Mr. YATES. Mr. Wooding? Hi, Mr. Wooding.

INDUSTRIAL DESIGN

Mr. WOODING. Thank you, Mr. Chairman, and distinguished members of the committee, for the opportunity to speak on behalf of the Industrial Designers Society of America, the national professional society representing those who design industrial-made products, packaging and communications.

My name is Peter Wooding and I am the Chairman of the Board of the Industrial Designers Society of America and the President of the World Design Foundation. I believe I speak for the future of American industry, and the quality of life in this country by presenting this testimony in support of the National Endowment for the Arts.

I will speak about the role that design now plays as a competitive factor in the global economy, and of the crucial role that the design arts program of the National Endowment for the Arts must continue to play in helping this country improve the design of American products and their success in international competition.

Simply said, industrial design is creative problem solving that results in physical products for human use. Design is concerned with improving the functions, appearance and manufacture of industrial-produced objects. It is the process that relates manufactured objects and the built environment to the needs and wants of human beings, and that makes energy and technology acceptable and desired by people.

The economic power and cultural value of the design arts is not as well understood in the United States as it is in Europe and Japan. It is no accident that the quality, appearance and function of Japanese products have attracted customers away from products made in this country.

Japan has adopted design as a strategy for economic success with leading companies spending four to eight times as much on design as American companies.

The design function in our leading Japanese companies has grown 300 percent since 1955, and operates higher in the corporate hierarchy.

Last year was Design Year 1989 in Japan, which included government-sponsored and produced programs to raise the level of awareness of design throughout that country. The Japanese have taught well and one should note they have also learned well.

Norio Ohga, President of Sony, has said, and I quote, "At Sony, we assume all products of our competitors will basically have the same technology, price, performance and features. Design is the only thing that differentiates one product from another in the marketplace."

BRITISH DESIGN COUNCIL

Great Britain has made the teaching of design and technology a required component in its school curriculum in a concerted effort to raise the level of British invention, innovation, and industrial competitiveness, while enriching the educational experience of its children.

If America is to compete with cultures which emphasize the design quality of products and the built environment it is essential that greater emphasis be placed on the design disciplines and that they be brought into balance with signs and engineering.

Now, the British Design Council maintains design centers in England, Scotland and Wales to assist industry providing information about design to the public and to outside markets and to promote design education. There are similar organizations in most European countries and in many Pacific Rim countries now emerging as major industrial producers.

In this country, the design arts program of the National Endowment for the Arts is the only Federal program with a similar mission, with a limited staff and a budget of only $4.15 million.

Where the British Design Council impacts the international school curriculum in the United Kingdom, the design arts program has only been able to provide $33,000 to assist one fledgling program in Philadelphia to take design education into the public schools.

Where the Japanese have spent $170 million on one design exposition last year, the NEA has only been able to provide $50,000 over a two-year period to Design Michigan, a program to stimulate and improve design in that state.

Despite the demonstrated success of well-designed products in trade to other countries and in the defense of American markets against foreign competition, as has been said earlier, the design arts budget declined 14 percent between 1982 and 1991, even as the NEA budget increased 22 percent.

It appears that we are unaware of the importance of design to the economy, to the American way of life and the well-being of our society.

Now, although the provision of architectural and landscape and urban and graphic interior design all receive encouragement, stimulation, and support through the design arts program, the provision of industrial design, now at the cutting edge of global economic change, lacks sufficient institutional support and understanding from the American public, industry, government and education.

I strongly recommend that rather than diminish the appropriation and role of the NEA in our national life, both should be expanded and vigorously supported by national policy and funding in order to defend the economic well-being and improve the quality of life of every American.

Thank you.

Mr. YATES. Good. Thank you very much.

Mr. WOODING. Thank you.

Mr. YATES. Thank you.

[The statement of Mr. Wooding follows:]

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Peter H. Wooding, Chairman of the Board
Industrial Designers Society of America
Peter Wooding Design Associates
68 South Main Street
Providence, RI 02903

Testimony before the 1990 Interiors Sub-Committee, U.S. House of Representatives, May 15, 1990.

Thank you Mr. Chairman and distinguished members of the committee for the opportunity to speak on behalf of the Industrial Designers Society of America, the national professional society representing those who design industrially made products, packaging, and communications. My name is Peter Wooding, I am Chairman of the Board of the Industrial Designers Society of America and President of the Worldesign Foundation.

I believe I speak for the future of industry and the quality of life in this country by presenting this testimony in support of the National Endowment for the Arts. I will speak about the role that design now plays as a competitive factor in the global economy and of the crucial role the Design Arts program of the National Endowment for the Arts must continue to play in helping this country improve the design of American products and their success in international competition.

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The economic power and cultural value of the design arts is not as well understood in the United States as it is in Europe and Japan. It is no accident that the quality, appearance and function of Japanese products have attracted customers away from products made in this country. Japan has adopted design as a strategy for economic success with leading companies spending 4 to 8 times as much on design as American companies. The design function in four leading Japanese companies has grown 300% since 1955 and operates higher in the corporate hierarchy. Last year was "Design Year 1989" in Japan which included government sponsored and produced programs to raise the level of awareness of design throughout that country.

The Japanese have taught well and one should note, they have also learned well. Norio Ohga, President of Sony has said, "At Sony we assume all products of our competitors will have basically the same technology, price, performance and features. Design is the only thing that differentiates one product from another in the marketplace."

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Where the British Design Council impacts the entire national school curriculum in the United Kingdom, the Design Arts Program has only been able to provide $33,000 to assist one fledgling program in Philadelphia to take design education into the public schools. Where the Japanese have spent $170 million on one design exposition last year the NEA has only be able to provide $50,000 over 2 years to Design Michigan, a program to stimulate and improve design in that state. Despite the demonstrated success of well designed products in trade to other countries and in the defense of American markets against foreign competition, the Design Arts budget declined 14% between 1982 and 1991, even as the NEA budget increased 22%. It appears that we are unaware of the importance of design to the economy, the American way of life, and the well being of our society.

Although the profession of Architecture, landscape, urban, graphic and interior design all receive encouragement, stimulation and support through the Design Arts Program, the profession of Industrial Design, now at the cutting edge of global economic change, lacks sufficient institutional support and understanding from the American public, industry, government and education.

I strongly recommend that rather than diminish the appropriation and role of the NEA in our national life, both should be expanded and vigorously supported by national policy and funding in order to defend the economic well being and improve the quality of life of every American.

30-505 O—90——37

TUESDAY, MAY 15, 1990.

## PANEL VI

### WITNESSES

**CRAIG FISHER, TELEVISION WRITER, EXECUTIVE DIRECTOR, WRITERS GUILD, EAST FOUNDATION**

**GEORGE PLIMPTON, NOVELIST, EDITOR, PARIS REVIEW**

### LITERATURE

Mr. YATES. And now we have the literature panel, Mr. Craig Fisher, Television Writer, Executive Director of the Writers Guild, East Foundation, and he is accompanied by George Plimpton, who is described as a Novelist, Editor of the Paris Review.

I don't know why they leave out his eminent supporting endeavors. I followed him as a quarterback, I followed him as a golfer. I don't know what else—were you a baseball player, too?

Mr. PLIMPTON. Just about every sport you could think of, Mr. Chairman. Tiddlywinks, even.

Mr. YATES. Anyway, we are glad to have both of you.

Who wants to go first?

Mr. Fisher?

Mr. FISHER. My name is Craig Fisher. I am the past president of the Writers Guild of America East and I am presently Executive Director of the Writers Guild, Foundation East.

I am here to represent the Writers Guild East and West, which is composed of 9500 screen writers and television writers in all areas of productions, dramas, comedy, news documentary and children's programming.

Skipping down about three pages——

Mr. YATES. Good for you. Let me point out that your statement is in the record. We are all going to read the statement.

Mr. FISHER. I am going from about seven pages to seven paragraphs.

Mr. YATES. Good for you. The reason I say that isn't intended to denigrate you.

Mr. FISHER. I see the row behind me, sir.

Mr. YATES. In one of these minutes we are going to be summoned to the Floor for votes, and that is a time taking experience. I just want to get all of the grammar that I can get into the record before we move on.

### WRITERS GUILD FOUNDATION

Mr. FISHER. I understand that.

I would like to speak to a specific as to how NEA's money is used. The Writers Guild Foundation offers fellowships to beginning professional writers in television and motion pictures. Men, women, African-Americans, Asians, everybody and anybody is eligible, as long as they can write, as long as they can write competently.

And part of the money that we get comes from NEA fellowships. We give them some money. We give them the recognition, which is exceedingly important, because the judges, about 100 of them are

all professional writers. We get about 1,000 scripts by a deadline, just two weeks from now.

We also give them a mentor, one of our more established writers who will then take this novice writer and help him along. All of them donate their time.

I guess that the NEA contributes about an eighth of our total budget, but it is an incredibly important eighth of the budget, because what it does is let us take the imprimatur of the NEA out into our industry, and, therefore, raise the rest of the money.

The themes that we write about are sometimes controversial.

Mr. YATES. Oh boy.

Mr. FISHER. We speak of physical hunger, of appetites of the body and of the mind. We examine issues of race and politics, poverty and privilege, and not everybody wants to hear about what we want to say. We write what is sometimes judged outrageous.

But we wish to be provocative. We think we must be provocative to bore into and expose our own prejudices, our own fears, our own beliefs, what we think is the truth.

And we think the history of the Nation is built upon such writing. Road signs and books, pamphlets and plays, television and motion pictures, all of them are now supported by the NEA.

We place particular emphasis on the freedom of expression of the First Amendment. We remember too clearly the horrors of McCarthy and his demand that he and his Federal Government be the sole arbiter of what was American and what was good. We in the Guild see ominous parallels in the restrictive language of the NEA legislation of the McCarthy period.

Requiring loyalty-type oaths concerning content does create a chill. It does restrict creativity. It is the freedom to create that is the fundamental experience of any artist.

If you obstruct our freedom, if you tighten up with restrictions and oaths, we believe that it is not only the writers or the painters or the playwrights that will suffer, but it is the American people who will suffer. We believe that the Mapplethorpe and Serrano shows were aberrations and they were red herrings.

Out of 85,000 grants over 25 years as we have heard, less than a dozen have caused a problem. That is a hell of a batting average. I tell you, if the television industry or if the Congress had a batting average like that, we would both be doing pretty well.

The language of the declaration, I think, is like using a sledge hammer to try and kill a jumping flea on a glass tabletop. It is overkill. It could destroy what you want to protect, what you want to preserve, and it can't really hit what you are swinging at.

The history of the courts have proven it is virtually impossible to fairly define what is obscene. I find police in a museum obscene. I find trying to tell one of my writers under the fellowship program that he has to narrow or limit what he feels driven to say, obscene.

The arts unfettered by censorship, we think, obviously, are vital to a democratic society. The arts say things to each of us that capture our minds as well as our hearts. We would all be poorer without poetry readings in Arkansas and writers in school programs in Maine, and certainly without American dramas and documentaries on television covering the entire Nation, all of which the NEA funds.

I state again that the Writers Guild of America believes that the National Endowment for the Arts is a creative and responsible organization that should be generously supported with our tax dollars and without placing any restrictions on its artist's particular creativity.

Thank you, Mr. Chairman.

Mr. YATES. Thank you very much.

[The statement of Mr. Fisher follows:]

RADIO TELEVISION SCREEN

*Writers Guild of America, East, Inc.*

*Affiliated with Writers Guild of America, West, Inc.*

*555 West 57th Street, New York, N.Y. 10019 / (212) 245-6180*

Statement by Craig Fisher representing
Writers Guild of America, East & West
at Hearing of House Appropriations Subcommittee on the
Funding for the National Endowment for the Arts
15 May 1990

My name is Craig Fisher. I am a past president of the Writers Guild of America, East and presently executive director of the Writers Guild, East, Foundation. I'm here to represent the Writers Guilds East and West, composed of 9500 motion picture and television writers, in all areas of production -- drama and comedy, news, documentary and children's programming.

My experience with the National Endowment for the Arts is as a script consultant, making recommendations about what scripts should be funded, as a recipient of NEA funding, for the Writers Guild Foundation, and, a few years ago, a an unsuccessful petitioner of NEA funds for a documentary series. So I've observed and evaluated the NEA from a number of perspectives. My comments are based on my

opinions and in consultation with my colleagues at the Guilds.

We believe that motion pictures and television, perhaps particularly television, is the mode of discourse of this latter part of the twentieth century. The incredibly powerful combination of words and images, as created or reported by writers, coming into the homes of all Americans demands of us who write for the medium both creativity and responsibility. Creativity and responsibility is what I'll speak to this afternoon.

Among the most creative and responsible concepts touching television, along with the many other artistic disciplines, was the creation, twenty-five years ago, of the National Endowment for the Arts. The idea of establishing a national means to bring cultural enrichment to all Americans through images and words and dance and music has profoundly influenced the lives of millions of us. The technique of choosing what to present, through peer panels, was a second instance of responsible genius. For two and a half decades the NEA has worked remarkably well. It has been reliably administered, and drawn to it professional, creative men and women to choose the institutions, events and

programs it has funded. We in the Writers Guild believe the NEA's ideals and structure shouldn't be tampered with.

Our screenwriters and commercial television writers work under the restraints of the marketplace. It is on Public Broadcasting, often through NEA program funding, that our writers can, in dramas and documentaries, most insightfully probe many of the vital issues facing the country today. It's only with government money, NEA money, and I must also add the National Endowment for the Humanities, that we all get to see the moving and important dramas of American Playhouse, or the powerful slices of our national heritage in the documentaries of the American Experience, or the creative personalities of the American Masters series.

It's a rare event when a motion picture takes on the theme and so powerfully captures the human drama and dignity of a group of Americas as did Glory. NEA, and I must add also the National Endowment for the Humanities, funds programs which do it year after year, from the Biography of James Baldwin, to Eyes on the Prize, and to the upcoming series, also on the Civil War.

It is easier for drama writers to experiment on PBS; writing styles can be more diverse, subject matter more provocative and thoughtful, and the writer maintains creative control of his material through the production process.

Perhaps sounding parochial, I would argue for greater funding for television dramas on PBS so the American voice and the American themes would be heard as often and loudly as those from Great Britain are now.

My emphasis has been on television, but the NEA also funds exceedingly worthwhile, often experimental, motion picture activities, including the Independent Features project, the Sundance Institute and a feature film library, preserving the best work of what many consider, along with television, the most powerful of all twentieth century art forms.

I wish to give you a specific example of how the NEA money is used, with which I have a special familiarity. The Writers Guild East Foundation periodically offers Fellowships to beginning professional writers for television and motion pictures. These aspiring writers from the East Coast and the West Coast -- men, women,

African-Americans, Hispanics, Asians, and other minorities -- receive stipends and have the opportunity to learn from established writers who serve as their mentors, working with the new writers and providing the benefit of their extensive experience. Part of the money provided to the new writers comes from the NEA. The mentors -- well-known writers such as John Sayles, David Mamet, John Guare and Ernest Kinoy -- provide their services without any charge. In this way, it is possible to expand upon the NEA contribution with these free services from established writers. Equally important, the imprimatur of the Endowment greatly helps us to raise the large majority of our funding from within our industry.

We believe funding for the arts by the government is of paramount importance to all of us. Every citizen has a stake in their cultural heritage. American documentaries and dramas should be seen by the widest possible audience, which is television. And without NEA funding there would be even fewer dramas and documentaries, virtually no dance, and little classical music on national television. At less than a dollar a person per year, which as you know is the current funding level, the NEA seems to us a terrific bargain for the American people.

The themes we write about are sometimes controversial. We speak of physical hunger, and appetites of the body and of the mind. We examine the issues of race, of politics, of poverty and privilege, and not everyone wants to see and hear about these concerns of ours. We write what is sometimes judged outrageous. We wish to be provocative; we must be provocative, to bore into and expose our own prejudices and fears and beliefs; what we believe is truth. The history of the nation is built upon such writing, be it in broadsides and books, pamphlets and plays, or on television and in motion pictures.

We place particular emphasis on the freedom of expression of the First Amendment. We remember too clearly the horrors of McCarthy and his demand that he and his Federal Government be the arbiter on what was "American" and good; that his minority group could and would decide for the majority of Americans. We in the Writers Guild see ominous parallels in the restrictive language proposed for the NEA legislation.

Requiring "loyalty type oaths" concerning content creates a chill of censorship that restricts creativity. Ultimately, a writer, any artist, must sit down alone before a blank piece of paper, or nowadays an empty

computer screen, and begin the terrifying process of bringing their vision to life. It is the freedom to create that is the fundamental experience of any artist's work. If you obstruct our freedom, tie it up with restrictions and oaths, we believe that it is not the writer, but the American people who will lose the most.

Every individual, every group of individuals have the right to make up their own minds based on their personal and ~~religious~~ values; they do not have the right to impose their moral values on others. This is what the Bill of Rights protects, and what our citizenry still believes in. As I'm sure you're aware of, a recent poll found that by a 93% majority Americans believe that even when they found a piece of art offensive, others had the right to view it.

The Mapplethorpe and Serrano shows are abberations, and a red herring. Out of 85,000 grants over twenty-five years I would suppose less than a dozen have raised any questions. That's a terrific batting average with which to find fault.

The language of the declaration is like using a sledge-hammer to try to kill a jumping flea on a glass

table-top. It's overkill. It destroys what should be preserved and you don't really hit what you're swinging at. The history of the courts have proven that it's almost impossible to fairly define what is obscene. I find police in a museum obscene. I find trying to tell a Writers Guild Fellowship winner he must narrow his vision of the world about which he is driven to write to be obscene.

I agree with President Bush, when he said that he was, "...offended by filth..." for so am I, and I also agree when he stated that, "...I don't know of anybody in the government or a government agency that should be set up to censor what you write, or what you paint, or how you express yourself."

The arts, unfettered by censorship, are vital to a democratic society. The arts say things to each of us that capture our minds as well as our hearts. We would all be poorer without poetry readings in Arkansas, writers-in-schools programs in Maine and film discussion groups in Arizona -- certainly without American dramas and documentaries on television covering the entire nation -- which are all made possible by NEA funding.

I state again that the Writers Guild of America, East and West, believe the NEA is a creative and responsible organization that should be generously supported by tax dollars without placing any new restrictions on its artistic decisions.

*Writers Guild Of America, East, Foundation, Inc.*
*555 West 57th Street, New York, N.Y. 10019 • (212) 245-6180*

WRITERS GUILD OF AMERICA, EAST, FOUNDATION

The WGAe Foundation was chartered in 1978 as a not for profit organization in the State of New York, and received its IRS tax exempt status [501(c)(3)] that year. The purpose of the Foundation, from its Certificate of Incorporation, is "To study, examine and foster the art of writing for motion pictures, television and radio, both as an art form and to encourage individuals to apply their talents in such endeavors."

Through a program of Fellowships and seminars, the Writers Guild Foundation assists the development of new creative writing talent by funding a group of beginning professional writers to develop a drama script for film or television; to provide these Fellows with an experienced writer/Mentor to help the Fellow refine the script; to circulate the finished script among agents, independent production companies and the networks and studios. The Mentors have been among the most distinguished writers in the industry.

The Fellowship program is unique in that it relies solely on professional writers to choose the Fellows and then work with them to master their craft. In a one-to-one relationship, the Mentor can offer both unfailing encouragement and the tough criticism necessary for the development of a quality script. The Mentor can also be particularly helpful in assisting the Fellow to come to the attention of an agent.

The Foundation has awarded seventy drama Fellowships to date. Although the requirements have been somewhat narrowed as the program developed, few of the Fellows had previous professional dramatic writing experience before being chosen. Only a handful had an agent; today only a few do not have representation. They have sold over one hundred scripts to virtually every major studio and to dozens of independent producers, nearly thirty scripts to the three commercial networks and to cable television, and more than a dozen to Public Broadcasting.

The Fellowship program has shown beginning professional writers that creativity and innovation is recognized, that there is an interest in them among established professionals, and that practical assistance is available.

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Applications to the Fellowship program are solicited through news releases and advertising in the trade press, the Writers Guild and other union newsletters, foundation publications, minority workshops and newsletters and university film writing programs. In the most recent program we received nearly 800 applicant scripts. From these, twenty-eight Fellows were chosen.

With the application, we require that a full-length screenplay or made-for-television movie script be submitted. Thus the applicants can be judged on originality, dialogue, plot and overall command of the craft. Additionally, the requirements are that the individual may not have had a script produced, although one may have been optioned, excluding those who would already be considered established professional writers.

In addition to the drama Fellowships, the Foundation offers documentary Fellowships for established independent documentary writer/producers. These Fellowships are awarded annually, as is the Priscilla Kent Rothschild Fellowship to a Tri-state area college student. The stipend for each of these Fellowships is $5,000.

Coordinated with the Fellowship programs is a series of seminars organized with the Writers Guild, primarily on the business aspects of scriptwriting. The seminar subjects have included: How to Pitch for a Winner; Getting Read, Getting Produced; Writing for the Theatre; Daytime Serials; Grantsmanship: the Giving and the Getting; News and Documentary Scriptwriting; Writing for Informational Films and Tapes; Hollywood Scriptwriting in the 30's and 40's; Computer Software for Scriptwriters; The Cutting Room Floor: Missing Scenes from Great Movies and two Panel/Mixers for Black and Hispanic writers with the Frederick Douglas Writing Workshop.

Funding for the program has come from the Writers Guild, the National Endowment for the Arts, from public funds of the New York State Council on the Arts, Capital Cities/ABC, William Morris Agency, International Creative Management Agency, National Broadcasting Company, CBS Foundation, GenCorp Foundation, Gannett Foundation, Rosenstone/Wender Agency, Mobil Foundation and individuals, including past Fellows and members of the Writers Guild of America, East.

## WGAe Foundation Fellowship Mentors

Mr. Edward Adler

Mr. Eliot Asinof

Mr. George Bellak

Mr. Walter Bernstein

Mr. Marshall Brickman

Mr. Jerome Coopersmith

Mr. Horton Foote

Mr. Tony Geiss

Mr. John Guare

Ms. Corrine Jacker

Mr. John Kaye

Mr. Earnest Kinoy

Mr. George Malko

Mr. David Mamet

Mr. Loring Mandel

Mr. Tad Mosel

Mr. David Newman

Mr. Edmund North

Mr. Ernest Pendrell

Mr. Joe Piscopo

Mr. Philip Rosenberg

Mr. Albert Ruben

Mr. Alvin Sargent

Mr. Murray Schisgal

Mr. David Shaber

Ms. Manya Starr

Mr. Melvin Van Peebles

Mr. Louis Venosta

Mr. Art Wallace

Mr. Michael Weller

Mr. Marc A. Zagoren

Mr. Paul Zimmerman

1988-89 Mentors

Robert Benton
Jeri Taylor
John Sales
David Mamet
Christopher Durang
Stanley Wiser
Martin Scorsese
John Guare
Michael Mann
Woodie Gould
David Raefiel
Bill Kelly
Richard Price
Alan Rudolph
Sally Merlin-Jones
Al Rubin
Bo Goldman
Barry Levinson
Bruce Evans
Marshall Brickman
Kurt Ludke
Walter Bernstein
Frank Gilroy
Paul Schrader
Ernest Kinoy

THE PARIS REVIEW

Mr. PLIMPTON. Mr. Chairman, the opportunity to testify here has forced me over the last few days or so to consider what on earth I have been doing for the last 37 years, namely, running a small literary magazine named The Paris Review.

My name is George Plimpton. I am its editor. So that I can afford to do this, I have done any number of indignities you may be more aware of, selling popcorn on television, various video games, writing as a participatory journalist's book to satisfy readers' curiosity about what it is like to be in the ring with the light heavyweight champion of the world—unpleasant in a word—quarterbacking the Detroit Lions—just as unpleasant then as it is now—tending goal for the Boston Bruins, traumatic and so forth.

But always returning from those psychic-damaging experiences (you see before you a haggard man who is only 34) to perhaps the most traumatizing experience of them all, running a literary magazine.

Over the past 37 years, the Paris Review has lost money, every one of these years. It is guilty of hubris. It prints more pages than it should. It prints more copies than it should. My mother cannot park the car in her garage anymore; it is crowded with back issues of the Paris Review.

The magazine pays its contributors more than it can afford. The words "bottom line" have no financial connotation. We would be far more likely to use them in reference to the last line of an obscure poem.

The advertising in the Paris Review consists largely of exchange ads with magazines with names like Five Fingers Review, Prairie Schooner, the Cathartic, The Hobo Jungle, the Georgia Review, Zyzzyva, which picked its name so that it would be the last name in the San Francisco telephone directory, anything to be noticed.

The first magazine listed in the most recent directory of the literary magazines is the magazine, "Abacus," edited in Edgemont, Connecticut. Its payment to its contributors: 12 copies of the magazine.

I am here to testify on behalf of such literary magazines and the small presses of this country, those who write for them, organizations, and authors who have greatly benefited from the assistance offered by the NEA in the past.

It is a small corner of the literary community, but an enormously important one, because it is here that novelists and poets get their starts and hone their skills.

Ernest Hemingway and William Faulkner were both first published in an astonishing issue of a literary paper called the "New Orleans Double-Dealer." Sanctified by Margaret Anderson, the editor of the famous "Little Magazine of the 1920s" made no compromise with public taste. It will be here, in this corner, that they will continue to be published and to be read.

Over the years, the Paris Review has published just under 2000 poems and over 300 short stories. Many of its contributors who had their earliest works published have gone on to commercial and pop-

ular success, Philip Roth, Susan Minot, just to name a few. Many others have not. And it is these men and women who look to the literary magazines and presses as their publishing outlets.

This particular sector has begun even more over the last two or three years in that the commercial houses of the country, as you all know, have fallen on hard times and are ever less concerned with the publication of books they consider a hard sell, that is, books of little commercial value. Obviously, this puts a greater responsibility on the smaller presses to produce and distribute such books.

From the start, the National Endowment had its difficulties distributing individual grants to writers, especially those in the midst of obscurity who need help the most. Obviously, it is easier to dispense funds to large, visible organizations: opera companies, theater groups and so forth.

In the early days, about $50,000 a year was allocated to publish an annual anthology from the best work of the literary magazines where the work first appeared, the sensible payments to the authors and the editors of the magazines.

In 1967, the Coordinating Council of Literary Magazines was formed, its duties to serve the Nation's literary magazines. It acts as a service organization, a fiscal conduit, and fund raiser for literary magazines impressives.

It knows a rather tangled world of literary publications far more than most state organizations, some of whom have no or little interest in funding their literary sectors.

The CCLM, which is now called the CLMP, Council of Literary Magazines and Presses, has assisted, with NEA funds, some 500 magazines and presses. There is hardly a magazine devoted to intellectual stimulus in this country that does not have on its masthead page that welcome sentence: "This publication is made possible in part with public funds from the National Endowment for the Arts."

DOROTHY PARKER

Dorothy Parker once had an insightful word to say about what we are asking from the Congress, that it has nothing whatsoever to do with charity. The art of the country so immeasurably adds to its prestige. She said that "if we want the country to have writers and artists, persons who live precariously in our country, the state must help. Let the state see what its artists are trying to do. They are part of this country and this country should recognize them so both it and the country can take pride in their efforts."

We get 20,000 manuscripts, pieces of mail, a year. We read everything at the Paris Review and some of the stuff is very bad. The worst piece of mail received this year was a document outlining general terms and conditions for organizational grant recipients. Not only an overinflated use of the language, but as a guideline would have been an insult to the work and dedication of such editors as Margaret Anderson, James Laughlin, T.S. Eliot, Richard Hugo, Marianne Moore, just a few of the editors who have devoted themselves to work for those who only one voice is important, not from a government edit, but that of the author himself or herself.

I cannot imagine the distaste of the editors who held the document between their fingers being forced to make a decision. On the one hand, it would bereft their contributors and on the other hand their ethical responsibilities.

In closing, as to my involvement in this marginal world, I can only say that after a moment or so of consideration, despite the fact that perhaps I could have been a contender, that it has been worth it. It is what I answer, what I ask, what I do; I say I am the editor of the Paris Review, a literary paper.

The committee might be interested to know that my next participatory journalistic exercise will combine literature and sport. I am trying to find a professional wrestler whom I would manage and who would fight under the name, the Grecian Urn.

Thank you.

Mr. YATES. The Chair must admonish you, beware of Grecians bearing gifts.

Any way, thank you very much for a very interesting presentation.

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TUESDAY, MAY 15, 1990.

## PANEL VII

### WITNESSES

DEREK GUTHRIE, EDITOR, NEW ARTS EXAMINER

EDWARD KNIPPERS, ARTIST, EDITOR, CHRISTIANS IN VISUAL ARTS NEWSLETTER

PHILIP YENAWINE, DIRECTOR OF EDUCATION PROGRAMS, MUSEUM OF MODERN ART

### VISUAL ARTS

Mr. YATES. Now, we have visual arts. Are they the ones who caused us so much trouble?

Derek Guthrie of the New Arts Examiner; Edward Knippers, the editor of Christians in Visual Arts; Philip Yenawine, Director of Education Programs from the Museum of Modern Art.

Gentlemen, we are very glad to see you. Who wants to go first?

Mr. Guthrie, are you first?

I, again, admonish you, your statements are all going into the record.

Mr. GUTHRIE. Mr. Chairman, and members of the subcommittee, thank you for the opportunity to present testimony today in support of the National Endowment for the Arts, a government agency which must be allowed to continue to nurture the Nation's creative spirit unhampered by fetters of censorship.

I am the public editor of the New Arts Examiner, the largest not-for-profit visual art publication in the United States. I have more than 30 years professional experience in the art world, write and lecture on issues of contemporary art. I also engage in panel discussions on arts-related topics and continue to work extensively with artists and arts organizations throughout the United States.

NEA ACCOUNTABILITY

After numerous discussions with artists, community leaders, art advocates and members of this Congress, I have observed that the NEA accountability to taxpayers for the work it funds is the key issue in the current controversy of art work produced by NEA grant recipients. Those opposed to the future appropriations insist that the agency's choices are irresponsible and point to the creations of artists Artio Stephano and Robert Mapplethorpe as examples.

They assert that there are no mechanisms in place to hold the agency's accountable for its actions, and contend that America's trust and confidence in the Endowment has been destroyed or weakened.

PANEL PROCESS

I have a proposal which I believe will insure that taxpayers dollars are both well spent and accounted for. Currently, the NEA grant making panels operate behind closed doors. Why not open these sessions to the public? Taxpayers can learn first hand how and why the endowment panels make their decisions and what the money is used for.

Forty-one out of 54 states now use open panels, according to a January 1990 survey by the National Assembly of State Agencies. Most arts administrators feel that open panels improve panelist performance, strengthen agency credibility, ensure that officials are held accountable for their decisions, and demystify the grant making process.

The arguments against open panels vary. Some believe that panel members will not be candid in a public forum and that their decisions will be adversely affected by public scrutiny. I would like to counter that they are spending federal funds and if they are caught in a conflict of interest, it is their responsibility to recuse themselves. If they are repeating gossip or heresy, these have no place in government decisions. In fact, open panels will increase the likelihood that panelists will substantiate their arguments with tangible evidence and that guidelines are followed and due process observed.

A second argument is that the most highly qualified panelists would refuse to serve on open panels. That has not been the experience of the states. In fact, the current NEA Chairman, Mr. John Frohnmayer, served on open panels in his home State of Oregon.

A third argument frequently heard is that open panels would place poorer institutions and those located far from Washington, D.C. at a disadvantage, as they would not be able to send observers. I would like to point out that the audience is not there to influence the panel process but to witness it. Members of the public and the press watch deliberations on the floor of Congress. There are members of the public and the press here today and I do not believe that you will be unduly influenced or intimidated.

In addition, I would like to note that, according to NASAA, five directors in 13 states that presently use these closed panels would like to open them to the public. Their reasons include strengthening both agency credibility and public accountability.

Mr. Chairman, I am as aware as you are that the process of allocating federal funds to artists and arts organizations is a sensitive one. I believe that opening the grant panels to the public will clear the air and defuse the current controversy over the Endowment's accountability. At the very least, until this issue is resolved, I suggest that the NEA make tapes, transcripts or minutes of panel proceedings available to the public. This action will restore the trust of the American people and affirm the climate of freedom which this country was founded to preserve.

I thank the subcommittee for this opportunity to present my views.

Mr. YATES. Thank you.

[The statement of Mr. Guthrie follows:]

TESTIMONY OF DEREK A. GUTHRIE

EDITOR

NEW ART EXAMINER

BEFORE THE HOUSE APPROPRIATIONS SUBCOMMITTEE ON

INTERIOR AND RELATED AGENCIES

MAY 15, 1990

MR. CHAIRMAN AND MEMBERS OF THE SUBCOMMITTEE,

THANK YOU FOR THE OPPORTUNITY TO PRESENT TESTIMONY TODAY IN SUPPORT OF THE NATIONAL ENDOWMENT FOR THE ARTS, A GOVERNMENT AGENCY WHICH MUST BE ALLOWED TO CONTINUE TO NURTURE THE NATION'S CREATIVE SPIRIT UNHAMPERED BY FETTERS OF CENSORSHIP.

I AM THE PUBLISHER OF THE NEW ART EXAMINER, THE LARGEST NOT-FOR-PROFIT VISUAL ARTS MONTHLY PUBLICATION IN THE UNITED STATES. I HAVE MORE THAN 30 YEARS OF PROFESSIONAL EXPERIENCE IN THE ARTS WORLD AND WRITE AND LECTURE ON ISSUES OF CONTEMPORARY ART. I ALSO ENGAGE IN PANEL DISCUSSIONS ON ARTS-RELATED TOPICS AND CONTINUE TO WORK EXTENSIVELY WITH ARTISTS AND ARTS ORGANIZATIONS THROUGHOUT THE UNITED STATES AND EUROPE.

AFTER NUMEROUS DISCUSSIONS WITH ARTISTS, COMMUNITY LEADERS, ARTS ADVOCATES, AND MEMBERS OF THIS CONGRESS, I HAVE OBSERVED

THAT THE NEA'S ACCOUNTABILITY TO TAXPAYERS FOR THE WORK IT FUNDS IS A KEY ISSUE IN THE CURRENT CONTROVERSY OVER ARTWORK PRODUCED BY NEA GRANT RECIPIENTS. THOSE OPPOSED TO FUTURE APPROPRIATIONS FOR THE ENDOWMENT INSIST THAT THE AGENCY'S CHOICES ARE IRRESPONSIBLE AND POINT TO THE CREATIONS OF ARTISTS ANDRES SERRANO AND ROBERT MAPPLETHORPE AS EVIDENCE. THEY ASSERT THAT THERE ARE NO MECHANISMS IN PLACE TO HOLD THE AGENCY ACCOUNTABLE FOR ITS ACTIONS AND CONTEND THAT AMERICA'S TRUST AND CONFIDENCE IN THE ENDOWMENT HAS BEEN DESTROYED.

I HAVE A PROPOSAL WHICH I BELIEVE WILL INSURE THAT TAXPAYERS DOLLARS ARE BOTH WELL SPENT AND ACCOUNTED FOR. CURRENTLY, THE NEA GRANTMAKING PANELS OPERATE BEHIND CLOSED DOORS. WHY NOT OPEN THESE SESSIONS TO THE PUBLIC? TAXPAYERS CAN LEARN, FIRST HAND, HOW AND WHY THE ENDOWMENT PANELS MAKE THEIR DECISIONS AND WHAT THE MONEY IS USED FOR.

FORTY ONE OUT OF 54 STATES NOW USE OPEN PANELS ACCORDING TO A JANUARY 1990 SURVEY BY THE NATIONAL ASSEMBLY OF STATE AGENCIES. MOST ARTS ADMINISTRATORS FEEL THAT OPEN PANELS IMPROVE PANELIST PERFORMANCE, STRENGTHEN AGENCY CREDIBILITY, ENSURE THAT OFFICIALS ARE HELD ACCOUNTABLE FOR THEIR DECISIONS, AND DEMYSTIFY THE GRANTMAKING PROCESS.

THE ARGUMENTS AGAINST OPEN PANELS VARY. SOME BELIEVE THAT PANEL MEMBERS WILL NOT BE CANDID IN A PUBLIC FORUM AND THAT THEIR DECISIONS WILL BE ADVERSELY AFFECTED BY PUBLIC SCRUTINY. I WOULD LIKE TO COUNTER THAT THEY ARE SPENDING FEDERAL FUNDS AND IF THEY ARE CAUGHT IN A CONFLICT OF INTEREST, IT IS THEIR RESPONSIBILITY TO RECUSE THEMSELVES. IF THEY ARE REPEATING GOSSIP OR HERESY, THESE HAVE NO PLACE IN GOVERNMENT DECISIONS. IN FACT, OPEN PANELS WILL INCREASE THE LIKELIHOOD THAT PANELISTS WILL SUBSTANTIATE THEIR ARGUMENTS WITH TANGIBLE EVIDENCE AND THAT GUIDELINES ARE FOLLOWED AND DUE PROCESS OBSERVED.

A SECOND ARGUMENT IS THAT THE MOST HIGHLY QUALIFIED PANELISTS WOULD REFUSE TO SERVE ON OPEN PANELS. THAT HAS NOT BEEN THE EXPERIENCE OF THE STATES. IN FACT, THE CURRENT NEA CHAIRMAN MR. JOHN FROHNMAYER SERVED ON OPEN PANELS IN HIS HOME STATE OF OREGON.

A THIRD ARGUMENT FREQUENTLY HEARD IS THAT OPEN PANELS WOULD PLACE POORER INSTITUTIONS AND THOSE LOCATED FAR FROM WASHINGTON D.C. AT A DISADVANTAGE, AS THEY WOULD NOT BE ABLE TO SEND OBSERVERS. I'D LIKE TO POINT OUT THAT THE AUDIENCE IS NOT THERE TO INFLUENCE THE PANEL PROCESS BUT TO WITNESS IT. MEMBERS OF THE PUBLIC AND THE PRESS WATCH DELIBERATIONS ON THE FLOOR OF CONGRESS. THERE ARE MEMBERS OF THE PUBLIC AND THE PRESS HERE

TODAY AND I DO NOT BELIEVE, [illegible], THAT YOU WILL BE UNDULY INFLUENCED OR INTIMIDATED.

IN ADDITION, I WOULD LIKE TO NOTE THAT, ACCORDING TO NASAA, FIVE DIRECTORS IN THIRTEEN STATES THAT PRESENTLY USE THESE CLOSED PANELS WOULD LIKE TO OPEN THEM TO THE PUBLIC. THEIR REASONS INCLUDE STRENGTHENING BOTH AGENCY CREDIBILITY AND PUBLIC ACCOUNTABILITY.

MR CHAIRMAN, I AM AS AWARE AS YOU ARE THAT THE PROCESS OF ALLOCATING FEDERAL FUNDS TO ARTISTS AND ARTS ORGANIZATIONS IS A SENSITIVE ONE. I BELIEVE THAT OPENING THE GRANT PANELS TO THE PUBLIC WILL CLEAR THE AIR AND DEFUSE THE CURRENT CONTROVERSY OVER THE ENDOWMENT'S ACCOUNTABILITY. AT THE VERY LEAST, UNTIL THIS ISSUE IS RESOLVED, I SUGGEST THAT THE NEA MAKE TAPES, TRANSCRIPTS OR MINUTES OF PANEL PROCEEDINGS AVAILABLE TO THE PUBLIC. THIS ACTION WILL RESTORE THE TRUST OF THE AMERICAN PEOPLE AND AFFIRM THE CLIMATE OF FREEDOM WHICH THIS COUNTRY WAS FOUNDED TO PRESERVE.

I THANK THE SUBCOMMITTEE FOR THIS OPPORTUNITY TO PRESENT MY VIEWS.-

Mr. YATES. Mr. Knippers.

Mr. KNIPPERS. Mr. Chairman, ladies and gentlemen, I come before you today as an artist and as a Christian. My paintings are religious in nature and have been shown, among other places, at the Los Angeles County Museum, The Virginia Museum of Fine Arts, and at the Southeastern Center for Contemporary Arts. I am also a conservative Episcopalian, have written on the arts for such publications as Christianity Today, and am the editor of the Christians in Visual Arts Newsletter, although I do not come before you as a representative of that organization.

I support funding for the National Endowment for the Arts because our civilization needs art. It is art that helps establish collective meaning. But I have reservations in my support. Because of time limitations, I wish to address these reservations, the heart of which lies in the monopoly of the arts establishment in funding decisions.

When I address a religious audience, I am quick to ask: Where has the church been in its support for the arts in the past 200 years? Why has the church abandoned its creative engagement in building and sustaining our culture?

On the other hand, we in the arts community, have become, I fear, narrow and arrogant. In our pride, we imagine ourselves always championing the best throughout the history of art, not for one moment considering that we might now be championing that which will be as forgettable as the worst of the 19th Century French Academy.

### INGROWN COMMITTEES

Our ingrown committees within the NEA fund with an eye to extra artistic and social agendas instead of artistic merit. One is forced to ask, therefore, what is the difference between judgments made in such a way and the extra-artistic judgments that we resist that are made by the critics of the Endowment? In both cases art is subordinate. On the one hand we hear "I don't know exactly what art is, but I know what I want it to say," which is a high falutin' way of saying, "I don't know anything about art, but I know what I like." In both cases, I would say, you don't know what you like, you only like what you know.

To the arts establishment, I would add, you know less and less the more you reduce the art scene of America to groupthink within the provincialism of fashionable cliques. Mr. Chairman, we have only to look at the sameness of so many of our curated shows, and the cloning of the contemporary collections of our major museums to see how true that has become.

In condescendingly claiming to be those who stand against the rabble, we in the arts community are in grave danger of becoming the rabble that we fear—those who would harm the fabric of civilization. How does this happen?

When we use our art merely to promote a political agenda, while dismissing the history and tradition that has brought us to this place, we become the rabble.

When we substitute the pettiness of momentary concerns for that which endures, we become the rabble.

When we try to shut off open debate with irrational cries of censorship, we become the rabble.

Fund the National Endowment for the Arts if Mr. Frohnmayer and the Endowment's Advisory Council have the inclination and the will to stand at times, when needed, against the arts establishment's provinciality, and on the side of the reasonable taxpayer who is footing the bill. With continued funding I hope you will ask the Endowment to develop a national art policy that will encourage art that may even pass the test of Thomas Aquinas. He wrote in the Summa, "The test of the artist does not lie in the will with which he goes to work, but in the excellence of the work he produces."

Thank you, Mr. Chairman.

Mr. YATES. You said you hoped that they would approve art that endures rather than faddish art.

Mr. KNIPPERS. Yes.

Mr. YATES. How does one know which is the art that endures in the applications? Presumably that is why we have panels, to select the excellent applications. Presumably the excellent ones are the art that endures.

PSEUDO ARTS PROFESSIONALS

Mr. KNIPPERS. That would be what we would hope, sir, and I would think, though, that in talking with people at the NEA, what they are trying to do at this time is to open the present committee system to throw out a broader net in order to find qualified individuals.

As I said in my longer address that you have, there are too many people in the arts community that have come into the arts community and built a resume with no related background. It is the easiest thing in our world to become an arts person. You can show up at the right openings; you can show up at local openings as well as national openings; you can go to the right parties; you can build a resume and be known as an arts advocate. Maybe you get a few artists' slides together and put them up and then sell a piece or so, and all of a sudden, you're an arts professional.

Well, arts are the most unregulated of areas in the country, and so I would say, hopefully, they would throw out a broader net and deal with people that would be truly the experts in the field.

RESTRICTIVE LANGUAGE

Mr. AUCOIN. May I ask a question? Do you favor the kind of provision that now exists in the legislation to which the others have objected?

Mr. KNIPPERS. I would say that I would not be opposed to that in this way, sir: I think that it has been rather ill-stated that what we are talking about here is censorship, and in this way. In this country the people in the Nazi Party, horrible as it is, have the freedom to march in Stokely, true, but the government does not provide the buses to take the marchers to the march, and that is all we are talking about here. That kind of funding.

The thing is, as far as a chilling effect, as a Christian artist within the arts world, I know very much the chilling effect that I

see with my friends. I haven't allowed it to bother me particularly. I go ahead and do the work I am going to do, but many of my friends that aren't Christians in visual arts tend to avoid religious subject matter. They have had the chilling effect of having works, even abstract works turned down because the names on them may be religious in titles on abstract works. People out there are afraid that if it has anything to do with religion you are getting into the church-state issue. And so the arts community seems to reject that kind of thing.

Mr. AUCOIN. I am not sure I understood the first part of your answer to my question. Did you say you did or did not approve of language that might——

Mr. KNIPPERS. I can live with that language personally as an artist.

Mr. AUCOIN. We are not asking you to live with it. We want to know if you would like to see it extended?

Mr. KNIPPERS. I would think that it would be very ill advised to make lists for artists of things that you should not do in this way. Our minds are trained to find our greatest creativity and our greatest limitations. That is a quote from George Brach, and I think he is right. Therefore, I would not be for the government making check lists that we would have to live by. That would be counterproductive. It would probably spawn worse work than not.

I understand in Canada they have tried that at one time, and the artists got together and put together several exhibitions that were pornographic in nature but fit the check list. So I don't think the government, in as far as your body is concerned, should make this kind of check list.

Now, I think the head of the Endowment is the one that is responsible for this. Many things that would bother other people would not bother me. I can give you a good defense for Serrano's "Piss Christ." I would say, though—my one objection with Serrano would be that he has taken the easy way out. You see, the arts community has its own list of things not to be done. I would like to play around with the idea of him taking Molly Yard and putting a photograph of her in a vat of urine and maybe calling it "Piss Yard" or putting a urinal in front of it, and calling it "Piss Now." What would happen?

What if he put Martin Luther King in a vat of urine, what would happen out there? You would have another whole constituency here before you.

Mr. YATES. You mean in opposition?

Mr. KNIPPERS. Yes, in opposition, I think so. In the same way that we saw the white Jesse Jackson torn down here in this city. We don't hear the arts people here talking about that. There are limits, in other words. It is just a matter—and all we are talking about here, of course, of having some kind of limitation for the federal funding, not doing the work. My work would not fit in some of the limitations that you are talking about. I have just painted a "Dance of Salome" that would probably not pass very many lists at all. But then, I don't go to the NEA to get money.

Mr. YATES. With which of her veils?

Mr. KNIPPERS. All of them are off, sir.

Mr. YATES. Well, as I understand your answer to the question, then, it is that—and correct me if I am wrong, because I don't want to put words in your mouth—you don't favor congressional language. You favor discretion on the part of the Chairman of the Endowment?

Mr. KNIPPERS. Yes, and if he proves to be a strong enough Chairman, and some of the recent meetings I think he is moving that way—I think that I would therefore favor the funding of NEA and let it move forward. I think that because of some of the opposition in the public area, there will be discretion used, and therefore, he will go ahead and possibly do what we need to do.

Mr. YATES. Well, in your painting of Salome, I think of the Supreme Court phrase. Does your painting of Salome appeal to the prurient?

Mr. KNIPPERS. I think in the whole scope of the cycle of paintings, no. It is a very foreboding thing.

Mr. YATES. A very what thing?

Mr. KNIPPERS. A very foreboding thing. For John particularly, and I have a cycle of six paintings that depict the cycle of John the Baptist.

Mr. YATES. Okay, thank you.

CENSORSHIP

Mr. AUCOIN. Mr. Chairman, could I ask a question? What do you mean on page 4 of your written statement when you say when we try to shut off open debate with irrational cries of censorship, we become the rabble?

Mr. KNIPPERS. I mean that I think we have heard so much spoken today about censorship and that I think to cry that to say this is a case of censorship is an irrational cry. What we are talking about is public funding. The arts go on well and will continue to flourish with or without federal money.

Mr. AUCOIN. I think what people were referring to were the words that were in the statute passed last year, the restrictions that we imposed in the statute last year which you just yourself said you believe ought not to be extended.

Mr. KNIPPERS. But that is not censorship in and of itself.

Mr. AUCOIN. This is not censorship?

Mr. KNIPPERS. No, because they don't have to apply for NEA grants, and there is a very little amount of money there to begin with. Art will go on without it.

Mr. AUCOIN. You don't want to see this restrictive language, you just indicated that.

Mr. KNIPPERS. I can live with or without it.

Mr. AUCOIN. I asked you if you would want to see it extended, and you said no. Everybody before you in their own way has responded the same way.

Mr. KNIPPERS. What I thought you meant by extended is that it would be broadened into even more language. I am sorry, I misunderstood.

Mr. AUCOIN. Perpetuated.

Mr. KNIPPERS. Perpetuated? Like I said, it has no bearing on my work.

Mr. AUCOIN. You like the language as a matter of social policy?

Mr. KNIPPERS. If it could keep the entire Endowment from being destroyed, it might be very good language, sir.

Mr. AUCOIN. Do you like the language?

Mr. KNIPPERS. Yes.

Mr. AUCOIN. You do like the language?

Mr. KNIPPERS. Would you read the language to me one more time?

Mr. AUCOIN [reading]:

None of the funds authorized to be appropriated for the National Endowment for the arts or for the National Endowment for the Humanities, may be used to promote, disseminate, or produce materials which in the judgment of the National Endowment for the Arts or the National Endowment for the Humanities, may be considered obscene, including but not limited to, depictions of sadomasochism, homoeroticism, sexual exploitation of children, or individuals engaged in sexual acts and which taken as a whole do not have serious literary, artistic, political or scientific value.

Mr. KNIPPERS. Like I said, I would rather have the Endowment do it, but if this would save the Endowment, I would have no problem with it.

Mr. AUCOIN. Let this committee and other committees of Congress make that calculation, because that is a political calculation. What I am trying to decide is whether you are for this language and like it, or whether you are opposed to it. I can't tell yet.

Mr. KNIPPERS. Okay. As an artist, I am like any other child, I don't like any restrictions. But as I said before, as I would quote George Brach, "I can find my greatest creativity in my greatest limitations," and therefore, I do not see that this language would necessarily be harmful to the arts of America.

Mr. AUCOIN. I will contemplate your answer to that last question. Let me ask one other question. You said something about it being the easiest thing in the world to be an art person. What was that again?

Mr. KNIPPERS. I am talking about an art professional. It is one of the easiest things in the world to be an art professional. You have to have a little inclination in art, then you go out and build a resume.

Mr. AUCOIN. You mean to make a career in art?

Mr. KNIPPERS. Certainly. Not a paying career, necessarily, but to be called, to take upon yourself the name of art professional. That is an easy thing to do.

Mr. AUCOIN. And you do that how? How do you do that? I want to know, because I am the father of a struggling actor in New York, and he is trying very hard to be an arts person. So maybe I can call him tonight and give him some advice.

Mr. KNIPPERS. A struggling actor in New York is in a different category than I am speaking about, because I am speaking about the art professional, not the practicing artist, and your son, by what you are saying, is a practicing artist and that is a very hard row to hoe. But it's not hard to be an art professional.

Mr. AUCOIN. Thank you, Mr. Chairman.

Mr. YATES. Okay.

[The statement of Mr. Knippers follows:]

Statement of Edward C. Knippers, Jr.

May 15, 1990

Mr. Chairman, Ladies and Gentlemen, I come before you today as an artist and as a Christian. My paintings are religious in nature and have been shown among other places at the L. A. County Museum, The Virginia Museum of Fine Arts, and at the Southeastern Center for Contemporary Arts (SECCA). I am also a conservative Episcopalian, have written on the arts for such publications as Christianity Today, and am the editor of the Christians in Visual Arts (CIVA) Newsletter.

I support funding for the National Endowment for the Arts, not because each individual in our society needs art. That's not true. Many people live lives rich in relationships and meaningful work without art. I support the Endowment because our Civilization needs art. It is art that helps establish collective meaning. But I have serious reservations in my support. Because of time limitations, I wish to address these reservations, the heart of which lies in the monopoly of the Arts Establishment in funding decisions.

When I address a religious audience, I am quick to ask: Where has the Church been in its support for the arts in the past two hundred years? Why has the Church abandoned its creative engagement in building and sustaining our culture?

On the other hand, we in the arts community, have become narrow and arrogant. In our pride, we imagine ourselves always championing the best throughout the history of art, not for one

moment considering that we might now well be championing that which will be as forgettable as the worst of the 19th Century French Academy.

As we have reduced our artistic criterion to what is interesting, having lost any standard of the good, we have increasingly found the shocking always interesting and have equated it with the significant. In the process of raising the shocking to such a status, we have lost common sense and have become an arts community with few standards and less and less taste.

Controversy has become the measure of excellence because too many in the arts community, romantics to the end, establish their identity as "art people" through the battles of the culture war instead of in the making of art. They remember that there was an argument over the nudity in the Sistine Chapel but neglect to grapple with the what and how of the transcendent expression that makes us want to see the masterpiece today.

We have come to believe that the newest, also being interesting because of its newness, is most likely the best, and assume that the youngest artists make the newest art. We forget that Bach and Rembrandt were at the end of artistic movements, and Caravaggio, as Robert Hughes has pointed out, was an artistic conservative. We forget that the greatest work for some artists, Titian for instance, came in old age.

The emphasis on youth and therefore youthful rebellion may help account for the establishment of the artist-as-social-critic as the most desirable model for the artistic life. Yet the model

of artist-as-servant has given us the greatest art. It is my understanding that Haydn wore servant's clothing while composing as the Kapellmeister of the court at Esterhaz, and Michelangelo, far from trying to express himself, coaxed the blocks of marble to revealed the image trapped inside. Even van Gogh burned his life out in the service of a vision of the world beyond himself. Unfortunately, art as self expression rules the day. But if that is all that art can claim to be, it can make no claim on the public trust or funds. Could it be that the scramble for artistic political chic within the Arts Establishment grows from the need to meaningfully fill the void that is the result of "art as self-expression"?

Our ingrown committees within the NEA fund with an eye to extra-artistic and social agendas instead of artistic merit. One is forced to ask, therefore, what is the difference between judgements made in such a way and the extra-artistic judgements that we resist that are made by the critics of the Endowment? In both cases, art is subordinate -- on the one hand we hear, "I don't know exactly what art is, but I know what I want it to say," which is a highfalutin way of saying, "I don't know anything about art, but I know what I like."

In both cases, I would say, "You don't know what you like, you only like what you know." To the Arts Establishment I would add, "You know less and less the more you reduce the art scene of America to 'group think' within the provincialism of fashionable cliques." Mr. Chairman, we have only to look at the sameness of so many of our curated shows, and the cloning of the Contemporary



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collections of our major museums to see how true this has become.

In condescendingly claiming to be those who stand against the rabble, we in the arts community are in grave danger of becoming the rabble that we fear -- those who would do harm to the fabric of the civilization. How does this happen?

*When we use our art merely to promote a political agenda while dismissing the history and tradition that has brought us to this place, we become the rabble...

*When we substitute the pettiness of momentary concerns for that which endures, we become the rabble...

*When we try to shut off open debate with irrational cries of censorship, we become the rabble.

Arrogance causes blindness.

Fund the National Endowment for the Arts if Mr. Frohnmayer and the Endowment's advisory council have the inclination and the will to stand at times, when needed, against the Arts Establishment's provinciality, and on the side of the reasonable taxpayer who is footing the bill. With continued funding I hope you will ask the Endowment to develop a national art policy that will encourage art that may even pass the test of Thomas Aquinas. He wrote in the Summa, "The test of the artist does not lie in the will with which he goes to work, but in the excellence of the work he produces."

Mr. YATES. Sir?

NEA GRANTMAKING PROCESS

Mr. YENAWINE. I would like to be very clear from the start that I am against the language and in favor of NEA's present configuration in the way of operating. I do believe that no more and greater fairness would be achieved by opening the panel sessions. I think that its record stands for itself.

I really want to pull back for a moment from this controversy to remind us that in the history of humanity no civilization has transcended its time except by its arts and architecture, its plays, its stories, its songs.

I am also sure that you know that the arts have always been paid for by those who govern. In most traditions the arts have been their greatest and most lasting achievements, which is not to say that the relationship between artist and ruler has always been easy. It has not, but the role of government as patron has clear authority.

May I have the lights, please?

[Slides shown.]

Let's remember, too, that the development of culture involves change in taste and opinion.

The Parthenon was built after hundreds of years of debates and refinement of the aesthetics involved in it. We see it today in ruins because later Greeks did not see that it had the same value, nor did the conquering hordes. It was not destroyed, it fell into ruin. To the eyes that felt this was the proper way to see the Madonna and Child, Michael Angelo's Pieta, his more human expression would have seemed horrifying sacrilege.

Monet was scorned by the critics of his time. Van Gogh was thought a madman by all but a few, and although we may still agree that he was a little nuts, so are the prices we pay to get his paintings.

May I have the lights please?

Aware of this, we now know better than to say there is only one way for things to be done. In science and technology we welcome innovation, and we might hope for equal acceptance of the artistic process. Artists of our culture need support to experiment, just like our scientists, to create expressions suitable for our rapidly changing times, and are the most diverse people in history, by heritage, race, circumstances and interests.

How do we reflect this intriguing diversity? How do we create an art in era aware of the Holocaust and nuclear destructive potential? How is art by a person with AIDS supposed to look? What is the correct message of the art of a young black woman?

These questions aren't easy, but art is configured to make us think, even when it says things we do not want to hear. Art gives us practice in the sort of creative thinking our education system is criticized for not supplying. It fosters the creative responsiveness we need to compete in the world economically.

That art is often misunderstood is not the fault of the art. It is to some degree the absence of imagination, and perhaps also a flaw in our education systems. As with medical research, the government

should support the arts and perhaps most importantly, individual artists, and leave the procedural questions up to the experts.

We do not ask mechanics to transplant organs, and I don't think we want preachers painting pictures. Whether you and I agree with any artist's stance is not the issue. What must be protected is freedom of expression, or perhaps freedom to dream, and the free choice of institutions to exhibit and individuals to choose to visit.

FEDERAL FUNDING

Once the government denies or withdraws its support, a chilling censorial process starts, and that does not sound like America to me. Let's not be remembered as the generation which put the fig leaves back on classical sculpture or the Sistine Chapel ceiling.

We have invented a system of government which, especially at present, seems to be the model for others. Let's assure that it supports humane endeavors as it does the building of highways. I urge you to appropriate funding for the NEA with confidence that it is responsibly handled and use your appropriation as a signal to the majority of us who ask our government to continue even to expand its support of financing the arts, and the artists it assists to make the NEA to do their work.

Homelessness and stealth bombers are truly obscene. I wish I had the money and the organization to fight these phenomenon with the vigor of those that are fighting the freedom of expression. We in the arts community are rugged individualists, not letter writers, and we are certainly not in complete agreement, but I believe we represent the majority, and we want to remain free. Free to express not only our dreams, but perhaps our nightmares as well.

Thank you.

Mr. YATES. Good. Thank you very much.

Thank you, panel.

[The prepared statement of Mr. Yenawine follows:]

STATEMENT OF PHILIP YENAWINE,
DIRECTOR OF EDUCATION AT THE MUSEUM OF MODERN ART
BEFORE THE INTERIOR APPROPRIATIONS COMMITTEE,
U.S. HOUSE OF REPRESENTATIVES
MAY 15, 1990

Chairman Yates and distinguished Congressmen:

I am pleased to have the opportunity to speak on behalf of The National Endowment for the Arts during this appropriations hearing, because of my deep feeling that the government has a critical role in arts patronage — as it does in health, education and the defense of our nation.

I would like to pull back from the controversy which relates to today's hearing, however, to remind us of a couple of things which might shed some light on why continued financial support of the arts by the government makes sense.

In the history of humanity, I can think of no civilization which transcends its time except by its arts and architecture, its plays and stories, its songs. Whether tribal people living in relatively simple relationship to a place or complex societies like those of the Renaissance or Ancient Asia, a culture is remembered — and its history reconstructed — through its arts.

As I am sure you also know, the arts have always been paid for by those who rule — princes, popes or merchant kings. In most traditions

the arts became their greatest, most lasting achievement -- which is not to say that the relationship between artist and ruler has always been easy. It has not, but the interest for both has been the exchange of information and views, regardless of outcome. Overall, the result has strengthened the bond between the two, and the role of government as patron has been clearly established, as it remains in Europe today.

The development of culture involves changes in taste and opinion, too. For example:

A. Slide 1. The Parthenon, for example. It took many hundreds of years to define and refine the ideas which are manifest in this magnificent temple to Athena, considered the pinnacle of achievement by the ancient Athenians, as it is by us today. But remember that it did not fall apart; it was destroyed because later Greeks did not see its merit, nor did various conquerers who had other values, seeing its site as having more strategic than artistic worth.

B. Slides 2 and 3: Byzantine, Madonna and Child. Michelangelo's Pieta. The early Christian's eyes, accustomed to seeing the Madonna and Child depicted in this way, would have seen Michelangelo's later, more human expression as horrifying sacrilege.

C. Slide 4: Monet, Haystacks, Setting Sun. Images such as this Impressionist painting by Monet were scorned for years by the establishment as light-weight and inconsequential.

D. Slide 5: Van Gogh's Starry Night. Van Gogh was dismissed by all but a few (mostly artists) as a crazed madman during and long after his short life. While we might still agree that Van Gogh was a little nuts, so are the prices many are now willing to pay for one of his paintings.

Aware of this, we now know better than to say that there is only one way for things to be done. In science and technology we welcome innovation and we might hope for equal acceptance of the artistic process.

Throughout America's colonial period and for the first 100 or so years of our nation, we turned to Europe and England for artistic leadership. Even our folk art had its roots elsewhere. That is no longer the case. Roughly 100 years ago, artists began the search to find expression that summarizes our great democracy, and it is not surprising that we have not yet come to concensus about the forms our arts should take, what they should say. We probably will never speak with the coherence of Greece and Rome, but the artists of our culture need support to experiment unfettered — just like our scientists — in order to create expressions suitable for our times and today's incredible rate of change. Americans are perhaps the most diverse people in history, too — by heritage, race, circumstance and interests. Our enthusiasm for this diversity might be measured by the pleasure we get in the variety of cuisines we literally eat up in any large city.

But this makes the issue confusing. How do you create art in an era aware of the Holocaust and nuclear armament? How is art by a person

with AIDS supposed to look? What is the correct message of the art of a young Black woman? These questions are not easy, but art is configured to make us think, food for the mind, and it might say things we do not want to hear. To sort out and evaluate its challenging messages, we must think critically. Art gives us practice in the sort of thinking our education system is criticized for not supplying. It fosters the creative responsiveness we need to compete in the world, economically.

As with medical research, it is encumbent upon the government to support the arts and to leave the procedural questions of what specific art gets funded up to experts. We do not ask mechanics to transplant organs. We should not ask doctors or preachers to paint pictures.

Whether you and I agree with any particular artist's stance is not the issue. What is at stake is artists' freedom of expression, and the free choice of institutions to exhibit, and of individuals' to choose to visit it. Once the government denies or withdraws its support, a chilling censorial process starts — and that does not sound like America to me.

Each year millions of Americans visit art museums and equal numbers travel abroad to see the treasures of past civilizations. Let's make sure that people in 200 or 500 years have something of America to see. We have invented a system of government which, especially at present, seems to be the model for others. Let's ensure that it supports every kind of humane endeavor — including the ruggedly individual artist who believes that his or her freedom is guaranteed, not one which requires a letter-writing campaign.

And I urge you to appropriate arts funding with confidence that it will be responsibly handled -- as most of us believe The National Endowment for the Arts does.

TUESDAY, MAY 15, 1990.

## PANEL VIII

### WITNESSES

LARRY BRANDSTETTOR, COUNCIL MEMBER, IOWA ARTS COUNCIL
DEREK GORDON, DIRECTOR, PENNSYLVANIA ARTS COUNCIL
JANE HIATT, DIRECTOR, MISSISSIPPI ARTS COMMISSION
WALLACE RICHARDSON, ATTORNEY, LINCOLN, NEBRASKA, BOARD MEMBER, MID-AMERICA ARTS ALLIANCE

### STATE ARTS COUNCILS

Mr. YATES. We have the states panel. Mr. Brandstetter, from Iowa, Mr. Gordon from Pennsylvania, Ms. Hiatt from Mississippi, and Mr. Richardson from Nebraska.

Mr. Richardson, the last time you were here, I thought your testimony was outstanding, and I continue to use it year after year to indicate that the arts were a worthy subject.

How do you want to proceed? Do you want to proceed in the way in which I announced you?

Mr. Brandstetter first, from Iowa.

Mr. BRANDSTETTER. Thank you, Mr. Chairman.

Mr. YATES. May I also request brevity?

Mr. BRANDSTETTER. Yes. We will work very hard in that.

Mr. YATES. Will you, in the course of your discussion, indicate whether you agree or disagree with Mr. Katz? You know, the statement by Mr. Katz that the State Arts Councils ought to get 60 percent of the proceeds?

Mr. BRANDSTETTER. I will address that issue, Mr. Chairman.

### IOWA

My name is Larry Brandstetter from Red Oak, Iowa, and I am the immediate past Chair of the Iowa Arts Council Board of Directors. I am also President of a local arts agency as well. I am a middle school theater, speech and reading teacher, in a junior high in Red Oak, Iowa.

I have come to Washington today to relate to you how the 39 cents per person that we in Iowa receive from the National endowment for the Arts, is being spent to make life for all Iowans more enjoyable and more meaningful. The $1.4 million that Iowans received in FY 1989 was used to provide all Iowans access to the arts at the grassroots level. The key word that I want to stress to you today is "access" to a variety of art forms for our citizens, "access" to needed support by Iowa artists, and "access" at the grassroots level.

We have heard today from a lot of talented writers, actors, musicians, who speak highly of the National Endowment, but I am going to give my remarks today to what the audience and the school children are receiving from the National Endowment. NEA dollars provide Iowa citizens access to Iowa, Midwest and National artists and arts performing groups. Let me give you a few examples:

Forty-eight thousand dollars of Iowan tax money is being returned to the state through the NEA to support the continuation of

many dying folk art forms, and to preserve our meaningful forms of cultural heritage.

Mentorships are being provided so older folk artists can pass their skills along to an apprentice. Norwegian-American fiddler Bill Sherburne, was able to pass his art form to apprentice, Beth Hoven Rotto. As a result, monthly dances are now held at a school in Decorah where a crowd of 150-200 come from southern Minnesota and northern Iowa to experience their indigenous ethnic dance forms which had no public venue for many decades in the "new world."

In the Mesquaktie Indian settlement near Tama, the traditional art of beading was nearly lost forever. Stella Young Bear, through a grant from the NEA, was able to pass along her talents to Karin Connelly. As a result of that apprenticeship, an exhibit of both artists' work was put on view for the public at Grinnell College. Other apprenticeships have been funded in button accordion playing, iron forging, quilting, Vietnamese Hmong stitchery, Czech embroidery and many others.

$78,900 dollars of Iowans tax money was returned to the state through the NEA to help support the Arts in Education program of the Iowa Arts Council. Grants are given to Iowa artists to go into the classrooms of Iowa schools and share their artistic knowledge and skills with students and teachers alike. Schools such as Dexfield were awakened to creative dance with the help of Vernon Windsor, a black dancer from Ames. The communities that make up that district had no dance in any part of the school curriculum and no people of color reside in the communities. They were awakened to that element.

I will skip down and point out that in Moulton Elementary, an inner city school in Des Moines, teamed two song writers with a substance abuse counselor to take students beyond "Just Say No to Drugs" and into writing songs about positive self-esteem.

Inman Elementary first graders of Red Oak, Iowa—that is my town—and their teachers were able to experience the joy of poetic creation because of a grant to Max Garland of Iowa City. Max has just spent six months creating a book of new poems written with the help of an NEA creative artists fellowship.

Currently the Iowa Arts Educators are using a $50,000 NEA grant, in partnership with state tax dollars, to develop a long range plan to make arts education a basic part of every Iowa student's education. This is a program that has been developed by the NEA and would not have occurred in Iowa had it not been for the efforts of the Endowment.

Grassroots efforts continue in the summer when NEA funded Iowa artists fan out to communities under 1500 as touring arts teams.

Part of the $374,000 basic state grant from the Endowment is sent directly to local arts agencies all over the state for their programming purposes. These sub-grants, that are decided by open panels of Iowa citizens and artists, are developed at the grassroots level.

$46,000 of Iowan tax money has been returned to the state through the NEA to be used to develop a new rural arts delivery system. This is one of the six pilot sites nationally.

The Joffery Ballet Company came to the University of Iowa. A grant from NEA allowed them to send dancers out to several rural communities around Iowa City.

Iowa's Old Creamery Theatre received $13,000 so an original story theatre production could tour the schools not only in Iowa but throughout the Midwest.

Through a NEA grant to Arts Midwest, a regional organization, four Iowa artists are able to tour through the nine state region and many well known musical, theatrical and dance companies are able to tour within Iowa's borders.

Iowa taxpayer dollars returned to the state through the NEA, are used to fund arts at the grassroots level. Access to arts has been paramount when the Endowment has responded to grant requests from Iowa citizens and artist citizens alike.

If the appropriation of the Endowment is cut as a punishment towards two or three artists and organizations that Congress takes exception to, it is the programs in Iowa that I previously mentioned, that will pay the price.

So, Mr. Chairman, I urge you to continue the fine work of the National Endowment. I urge you to give serious consideration to increasing the allowable budget the NEA receives without content restriction language. Without that strong state, private and federal partnership, the grassroots access to the arts that Iowans rely on, will be jeopardized.

Mr. Chairman, to clarify some of the points about the May 10 reauthorization memo from NASAA's Chair, Mary Hay, on behalf of the board and to update you on the next step. I think that answers your question. Yes, the May 10 memo describes a conceptual framework approved unanimously by the board. What NASAA takes to Congress may be somewhat different.

During the remainder of this week NASAA will be consulting with other national art service organizations to explore areas of agreement in our several approaches to the future of the Endowment. NASAA has agreed that they are not undermining others' ability to respond effectively at all, and that we will wait until Friday, May 18th, to convey a NASAA response in writing to Congress.

Mr. YATES. Thank you.

[The statement of Mr. Branddstetter follows:]

LARRY BRANDSTETTER TESTIMONY BEFORE THE HOUSE INTERIOR APPROPRIATIONS SUBCOMMITTEE.....MAY 15,1990

Rep Sydney Yates (D-IL) Chair

My name is Larry Brandstetter from Red Oak, Iowa and I am the immediate past Chair of the Iowa Arts Council Board of Directors. I am also President of the Touchstone Arts Council, a local arts agency serving the citizens of Montgomery County Iowa.

I have come to Washington today to relay to you how the thirty-nine cents per person that we in Iowa receive from the National Endowment for the Arts, is being spent to make life for all Iowans more enjoyable and more meaningful. The $1.4 Million dollars that Iowans received in FY 1989 was used to provide all Iowans access to the arts at the Grassroots level. The key word that I want to stress to you today is ACCESS to a variety of art forms for our citizens, ACCESS to needed support by Iowa artists, and ACCESS at the GRASSROOTS level.

NEA dollars provide Iowa citizens access to Iowa, Mid-West and National artists and arts performing groups. These same dollars provide Iowa artists with Creative Artists Fellowships that allow the time and resources to develop new works and stretch their talents.

Let me give you a few examples:

$48,000 of Iowans Tax money is being returned to the state through the NEA to support the continuation of many dying folk art forms. Mentorships are being provided so older master folk artists can pass their skills along to an apprentice. Norwegian-American fiddler Bill Sherburne was able to pass his art form to apprentice Beth Hoven Rotto. As a result monthly dances are now held at a school in Decorah where a crowd of 150-200 come from southern Minnesota and northern Iowa to experience their indigenous ethnic dance forms which had no public venue for many decades in the "new world". In the Mesquakie Indian settlement near Tama the traditional art of beading was being lost forever. Stella Young Bear, through a grant from the NEA was able to pass along her talents to Karin Connelly. As a result of this apprenticeship an exhibit of both artists

work was put on view for the public at Grinnell College. Other apprenticeships have been funded in Button Accordion playing, iron forging, quilting, Viet-Namese Hmong stitchery, Chech embroidery and many others.

$78,900 of Iowans tax money was returned to the state through the NEA to help support the Arts in Education program of the Iowa Arts Council. Grants are given to Iowa artists to go into the classrooms of Iowa schools and share their artistic knowledge and skills with students and teachers alike. Schools such as Dexfield were awakened to Creative Dance with the help of Vernon Windsor, a black dancer from Ames. The communities that make up that district had no dance in any part of the school curriculum, and no people of color reside in the communities. Dennis Adams, a disabled visual artist shared his talent with both advanced placement and profoundly handicapped students in Clinton. Inman Elementary first graders of Red Oak, and their teachers, were able to experience the joy of poetic creation because of a grant to Max Garland of Iowa City. Max had just spent 6 months creating a book of his new poems written with the help of a NEA Creative Artists Fellowship. Moulton Elementary, an inner city school in Des Moines, teamed two song writers with a Substance Abuse Counselor to take students beyond "Just say No to drugs" and into writing songs about positive self-esteem.

Currently the Iowa Arts Educators are using a $50,000 NEA grant, in partnership with state tax dollars, to develop a long range plan to make arts education a basic part of every Iowa students education. This is a program that was developed by the NEA and would not have occurred in Iowa had it not been for the efforts of the Endowment.

Grassroots efforts continue in the summer when NEA funded Iowa artists fan out to communities under 1500 as Touring Arts Teams. They not only perform, but hold creative workshops to teach rural Iowans how to become involved in the art forms, and establish local arts councils to continue this involvement.

Part of the $374,00 Basic State Grant from the Endowment is sent directly to local arts agencies all over the state for their programming purposes. These sub-grants, that are decided by open panels of Iowa citizens and artists, are developed at the Grassroots level.

$46,000 of Iowans tax money has been returned to the state through the NEA to be used to develop a new rural arts delivery system. This is one of six pilot sites nationally.

The nationally known Joeffry Ballet company came to the University of Iowa last summer. A grant from the NEA allowed them to send dancers out to Tipton and several other rural communities as well.

Iowa's Old Creamery Theatre in Garrison received $13,000 so an original story theatre production could tour to schools not only in Iowa but throughout the Mid-West.

Through a NEA grant to Arts Mid-West four Iowa artists are able to tour through the nine state region and many well known musical, theatrical and dance companies are able to tour within Iowa's boarders.

Iowa taxpayers dollars, returned to the state through the NEA, are used to fund arts at the Grassroots level. ACCESS to the arts has been paramount when the Endowment has responded to grant requests from Iowa citizens and artist citizens alike.

I urge you to continue the fine work of the National Endowment. I urge you to give serious consideration to increasing the allowable budget the NEA receives. Without that strong State, Private and FEDERAL partnership, the Grassroots Access to the arts that Iowans rely on will be jeopardized.

MISSISSIPPI

Ms. HIATT. Mr. Chairman, members of the subcommittee, my name is Jane Hiatt. I am Executive Director of the Mississippi Arts Commission, and former Director of the Local Arts Agency in Mississippi, and I wish to tell you about the extraordinary impact of the NEA in our State as a catalyst for community and educational development.

In the town of Port Gibson, population 2200, the local Arts Council with our support hosted the National Touring Group Cornerstone Theater Company. Cornerstone's 11 members worked side by side with 70 townspeople to produce Romeo and Juliet. All the Montagues were black and all the Capulets were white.

For three weeks, the house was sold out to a diverse audience of all ages, black and white. I should note that the high school senior who played Romeo had failed the literacy exam required for drawings, but he realized that the written word was very important. He was motivated by praise of his performance, he began to read and went on to pass the functional literacy exam.

In 1987, a quilter in rural Mississippi received a folks arts apprenticeship award. Histersine Rankin began then to think of herself as an artist and to teach young people to quilt. According to our panelists, her quilts have become masterpieces of African-rooted designs.

Her work has been exhibited at museums and folk festivals in Mississippi, Tennessee, Texas and Maryland. Ms. Rankin is competing for an artist fellowship to continue to teach quilting and to keep the best of her quilts to offer for exhibition. She now wants to make those that tell the story of her childhood with community children telling these stories.

A few years ago, writer-actor John Maxwell received a fellowship which enabled him to dedicate time to write and produce a one-man play of William Faulkner, a native Mississippian. He performed his play, "Oh, Mr. Faulkner, Do You Write," all across Mississippi, to 23 other States, and into nine countries.

Even though Mississippi has taken the lead in educational reform and in addressing particular problems, few Mississippi schools have arts teachers. With leadership from NEA, we are beginning to build recognition of the role of the arts in schools for higher-level thinking skills, self-esteem, and creativity so needed by the future work force.

We are working on a six-year demonstration project, and we just learned that Chevron is interested in helping with this in three elementary schools to illustrate the benefits of the arts on poor, rural children.

Without continued NEA leadership, we cannot hope to follow through on this effort. Mississippi's per capita income is ranked 50th. It is a State of predominantly small, rural communities, but rich in talent, family values, and diverse cultural traditions.

We are a breeding ground for all those storytellers everyone says the arts are about. We are the breeding ground of the Delta Blues, the birthplace of that. Our greatest export probably is the extraordinary talent of our artists and writers.

Mr. YATES. I thought it was cotton.

Ms. HIATT. Not at all, especially not these days. These communities have few foundations or corporations to turn to as they strive to develop a cultural vision for their communities and to offer a variety of arts.

As I travel the State, I see time and time again, communities coming alive with spirit and hope, nurtured through the work of their local arts councils and artists-in-schools program.

This partnership, local, State and national leadership, forms a powerful bond of pride in our cultural heritage and in our goals for the future, and without this partnership, the arts would be accessible to only the well-educated and affluent in urban areas.

We must see that the world does not miss out on the talents of such greats as Mississippi's Leontyne Price and Miss Eudora Welty and the lately-deceased Walker Percy from Greenville.

Our investment now is minimal, our return enormous. I urge you to think of the young Port Gibson Romeo and others like him as you debate the value of the NEA. We should hold as a treasure this agency.

Mr. YATES. Who was the Juliet?

Ms. HIATT. The Juliet was a young white girl. I don't have her name with me. But she was white. She had passed the literacy exam earlier, but she has gone on to college since then.

Mr. YATES. Okay.

Ms. HIATT. This agency has done so much for so many with so little. As far as the proposal about the State's portion, Mississippi gets only 21 cents per capita from the National Endowment for the Arts, so of course, I would like to see Mississippi's portion increase.

I think it is a concept to be explored by everybody. We all have the same mission, and that is what is important. Our State Arts Commission would never have existed had it not been for the initiative and the leadership of the NEA, and it is important that we all consider that that is our goal.

States have come of age in the 20 years or more that we have been in existence. We have learned how to do a really good job at the local level supporting that development, just as we have also learned that local arts councils do a great job within a particular area in regranting.

This decentralization is a kind of natural development, but it should be done only in concert with everyone at the table exploring these options.

Mr. YATES. Good. Thank you very much.

[The prepared statement of Ms. Hiatt follows:]

**TESTIMONY OF**
**JANE CRATER HIATT**
**EXECUTIVE DIRECTOR, MISSISSIPPI ARTS COMMISSION**
**BEFORE THE**
**SUBCOMMITTEE ON INTERIOR**
**U.S. HOUSE OF REPRESENTATIVES**

**MAY 15, 1990**

Mr. Chairman and members of the Subcommittee, on behalf of many citizens of Mississippi, I am here to speak in support of the reauthorization of the National Endowment for the Arts.

My name is Jane Hiatt. I am executive director of the Mississippi Arts Commission and a former executive director of a local arts agency in Mississippi.

I wish to tell you about the extraordinary impact the National Endowment for the Arts has in Mississippi--how it has been and continues to be the catalyst

- for community development,
- for appreciation of our cultural heritage,
- for artists' professional growth, and
- for educational improvement.

Community Development

In 1986, the National Endowment for the Arts awarded a three-year grant of $150,000 to the ArtsAlliance in Jackson. This local arts council then leveraged more than $800,000 from local government and the community. With this boost, the capital city has a long-range cultural plan, a series of family-oriented neighborhood art festivals, and a major on-going granting program for local arts.

In the river town of Port Gibson, population of 2,200, the local arts council, in 1988, with our support, hosted the national touring group, Cornerstone Theatre Company. Cornerstone's eleven members worked side-by-side with seventy townspeople to produce "Romeo and Juliet." All the Montagues were black, and all the Capulets were white. For three-weeks the house was sold out to a diverse audience of all ages, black and white. I should note that the eighteen-year-old high school senior who played Romeo had failed the state's Functional Literacy Exam, required for graduation.

To play Romeo, he memorized the part. Realizing the importance of the written word and motivated by praise of his performance, he began to read. He went on to pass the literacy exam.

Understanding Our Cultural Heritage

In 1987, a quilter in rural Mississippi received a Folk Arts Apprenticeship Award. Hystercine Rankin began then to think of herself as an artist and to teach young people in the community to quilt. According to our panelists, her quilts have become masterpieces of African-rooted designs, as wonderful as any modern art. Her work has been exhibited at museums and folk festivals in Mississippi, Tennessee, Texas and Maryland. Ms. Rankin is competing for an Artist Fellowship to continue to teach quilting and to keep the best of her quilts to offer for exhibiting. She now wants to make quilts that tell the story of her childhood, with community children painting the stories she tells.

**Artists' Professional Growth**

Several years ago writer/actor John Maxwell was awarded a Commission fellowship which enabled him to dedicate time to write and produce a one-man play on the life on William Faulkner, a native Mississippian. Maxwell has performed his play, "Oh Mr. Faulkner, Do You Write?" across Mississippi, into twenty-two other states, and to eight other countries.

**Educational Improvements**

Even though Mississippi has taken the lead in education reform, few Mississippi schools have art teachers. But with leadership from NEA, we are beginning to build recognition of the role of the arts in schools for higher-level thinking skills, self-esteem and creativity so needed by the future workforce. The Commission is currently planning a six-year demonstration project in three elementary schools to illustrate the benefits of the arts. Without continued NEA support, we cannot hope to follow through on this effort.

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Mississippi's per capita income is just over $11,000--50th in the United States. It is a state of predominantly small, rural communities rich in talent, family values and diverse cultural traditions. These communities have few foundations or large corporations. Local arts organizations, often run by volunteers, need our assistance and funding as they strive to develop a cultural vision for their communities and to offer a variety of arts. Through matching grants, we support these family-oriented arts events, touring concerts and performances, and education in the arts.

As I travel the state, I see time and time again communities coming alive with spirit and hope, nurtured through the work of their local arts councils and the artists in schools program. This partnership of local organizations, the state Commission and the NEA forms a powerful bond of pride in our artistic heritage and goals

for our future. Without government support of the arts, arts will be accessible to only the well-educated and affluent in urban areas. We must see that the world does not miss out on the talents of such greats as Mississippi's Leontyne Price and Eudora Welty. Our investment now is minimal, yet our return is enormous.

I urge you to think of the young Port Gibson Romeo and others like him as you discuss the value of the National Endowment for the Arts. A nation as great as ours must support cultural development. We should hold as a <u>treasure</u> the National Endowment for the Arts, an agency that has done so much, for so many, with so little.

THANK YOU.

Mr. YATES. Mr. Gordon.

Mr. GORDON. Thank you, Chairman Yates.

PENNSYLVANIA

It is a great pleasure to speak to you. I have known of you and known the work you have done for the arts for many years, and it is unfortunate that under these circumstances, we have to come to you, but let me say for Pennsylvania and for NASAA, that we do appreciate everything that you have done for the arts.

I hope that my comments today, which initially will address that which the NEA has done for the arts in Pennsylvania and other communities, will be held in the record and will be considered.

Mr. YATES. All your statements are in the record. That is why I hope you will tell us in a few words what you think we ought to do.

Mr. GORDON. I certainly will, sir.

First, I would like to say that the National Endowment for the Arts in Pennsylvania, as in many communities across the country, and in Louisiana, where I was the former Director of the State Arts Agency, is synonymous with opportunity. Opportunity for all individuals to experience the arts, participate in cultural activities, evaluate and expand their own definitions of culture in the connection of their lives and of their own communities.

I could easily describe this in terms of some of the larger institutions in the State of Pennsylvania, such as the Carnegie Museum or the Philadelphia Orchestra, both of which receive considerable support from the National Endowment for the Arts. Today, I would rather focus my comments on those institutions that may not have an opportunity to speak for themselves in this forum, but would readily acknowledge the crucial support that the National Endowment for the Arts has provided them.

I would like to speak of organizations such as the Brandywine Print Workshop in Philadelphia, an Afro-American visual arts organization that represents the highest quality of artistic accomplishment in the medium of print-making; or of Taller Puertoriqueno, a visual arts organization in Philadelphia's Hispanic community that epitomizes the central role of the arts in the daily lives of culturally diverse communities.

Perhaps you have heard of Bill Strickland in the Manchester Craftsmen's Guild. This is another Afro-American organization that has been nationally recognized for its program, which is predicated on a cultural aesthetic. This program, which involves self-determination, job training, and basic training in the arts, has proved that we all deserve the arts and have an opportunity to participate in them. Given those opportunities, we can then translate that into positive accomplishment in any area of endeavor.

I would like to especially concentrate on the fact that these organizations are integral parts of their community, and we hear so much talk today about contemporary community standards.

Well, these are organizations that come out of their communities. All of these organizations were funded by the Expansion Arts Program. Indeed, their initial funding came from that program, and they continue to serve broader audiences and now, we are being funded by many of the discipline programs at the Endowment.

ARTS IN RURAL PENNSYLVANIA

Pennsylvania is largely a rural State, arguably one of the largest rural States in America, and in the last Census, it was considered to be 80 percent rural. Agriculture is our primary industry.

Pennsylvania Council of the Arts is committed to the idea that the arts should not be denied to communities that are in rural areas or geographically isolated, and through the support that has been provided to us through the National Endowment for the Arts, we have been able to realize that commitment in many areas.

Some of the programs that have done that for us are the Folk Arts Program, which helps us develop out cultural identity in many rural communities. It is a very empowering program, and we are even expanding that work now.

Also, this is done through the locals program and the Office of State Programs at the Endowment, through which we work with local governments to develop their own cultural agendas. Agendas that often include reclaiming historic properties and making cultural facilities out of them. Agendas that include using the design arts as a way of revitalizing their downtown areas, and bringing to a community those arts that may not be there, through touring programs such as the Inner Arts Program and any number of other programs that are serving the State.

We are talking about communities like York, Pennsylvania or Williamsport, or even Bradford, Pennsylvania. All of these communities are very small, very rural, and are achieving their own cultural agendas through the support that the States receive and also directly from the National Endowment for the Arts.

Finally, in the area of arts education, we are seeing these changes take place. We are seeing the arts come back to the classroom, where they have far too long been absent. We are seeing programs such as Michael Struber's Rural Art Museums in Education program, which is serving Cambria County, and a number of other countries throughout rural Pennsylvania.

We are seeing them bring the arts to the classroom. It is being done with support from the Endowment. I would also like to comment on NASAA's position and also the position of the Pennsylvania Council on the Arts in terms of this question that you have posed to us.

NASAA POSITION

First of all, let me say, speaking for Pennsylvania, and I do believe speaking for NASAA, we support Chairman Frohnmayer. We believe he is doing a good job. It is a very tough job right now, and one that I don't think any of us envy him.

At the same time, we feel that the programs at the Endowment may not be perfect. We support disciplinary panels. We think they can be improved. The disciplinary panels are the discipline programs at the Endowment such as the dance program or the theater program.

These two in the context of this discussion are somewhat in jeopardy. I think that these programs can be improved to be more equitable in their distribution. That does not necessarily mean that the total structure of the Endowment has to be changed.

I think it is important to convey that—well, it was termed a proposal, but again, it really is a concept that was presented to the Board of NASAA in part from discussions that have gone on in other parts of the Hill. It was something that we had to discuss very seriously, and there was a great deal of debate on that particular issue, and really, what we came up with was a sense of those present on the Board at that time.

That sense was that if there were no alternatives, if we were not going to be able to save the Endowment as we now have it today, if we were not going to be able to prevent restrictive language from being in the legislation, that this would be a worthy thing to consider if indeed it would prevent those other options from occurring.

I think it is important to say that it was a concept so that we would be able to respond if asked questions, to say that the membership of the National Assembly of State Arts Agencies totally supports the change of the Endowment when there are other acceptable and viable options available. I think that would really be up for further debate because we did not review it in that context.

So, again, let me summarize by saying that we do not support the restrictive language for the Endowment. We want to see the Endowment reauthorized, we want to see the budget maintained, as has been proposed, if not indeed increased, because there are areas that need more support and we want to maintain the ability to refine the process that the Endowment operates on, and to be a part of that process.

Mr. YATES. Good. Thank you.

[The statement of Mr. Gordon follows:]

Honorable Committee members, I am privileged to address you today in an effort to convey in part the significance of public support for the arts and the activities of the National Endowment for the Arts in Pennsylvania. It is second nature for us to think of america as the land of opportunity. A land where every race, creed and color can find freedom and a chance to build their future. For Pennsylvanians involved in creative endeavors, and urban, suburban and rural PA communities attempting to define culture and make it an integral part of their lives, the National Endowment for the Arts has been instrumental in providing them opportunities to experience cultural activities, participate in the creative process and evaluate and expand the definition of culture in the context of their lives and the life of their communities.

Although I could easily describe this impact in terms of institutions such as the Carnegie Museum or the Philadelphia Orchestra, I will limit my comments to organizations and individuals who may not have the opportunity to speak for themselves in this forum, but would readily acknowledge the empowering support they have been provided through the NEA.

I'd like to speak of organizations such as the Brandywine Print Workshop, a Philadelphia and Afro-American visual arts organization that represents the highest quality of artistic accomplishment in the medium of print making, or of Taller Puertoriqueno, a visual arts organization in Philadelphia's puertorican community which epitomizes the central role of arts in the daily lives of culturally diverse

communities. Perhaps you've already heard of Bill Strickland and the Manchester Craftsmen's Guild, an Afro-american institution in the Pittsburgh community that has created a nationally recognized model for professional development, self determination and re-employment which is founded on a cultural aesthetic. That aesthetic is that everyone deserves the arts. We deserve to experience them, to practice them, and to make them our own and a part of our daily existence. All three of these organizations received crucial, empowering support and encouragement through the NEA expansion arts program, and continue to grow and expand to larger more culturally diverse audiences through other endowment programs. I would like to emphasize here, the significance of these programs to their communities, and how they reflect the hope and ambition of our citizens.

Pennsylvania is a largely rural state, arguably one of the largest and most rural in america. The 1980 census identified the state as 80% rural. Agriculture is our largest industry. The PA Council on the Arts is committed to the belief that noone should be denied cultural activities or the opportunity to define their own cultural expression because they reside in a rural or geographically isolated community. We believe that cultural activities are for all Pennsylvanians. Our efforts to meet that commitment have been substantially aided through a number of endowment programs such as Folk Arts, which support communities in identifying and preserving their unique cultural heritage, Locals Program which assists the Council is providing incentive support to Local Governments wishing to build a cultural network for the support of the arts in their communities. In

cooperation with the newly established Rural Arts initiative and the ongoing support of the Office of State Program (through BSG support), Federal, state and local governments are collaborators in the development of strong cultural agenda's in small and rural communities. Agenda's that improve the economy and livability of communities. Agenda's that often reclaim historic properties as cultural facilities. Such activities revitalize communities and acknowledge the contributions of the past as they build the future. Endowment support through Inter Arts also assists in providing programs for these facilities and makes it possible for the smallest presenter to bring nationally recognized artists to their communities and into their classrooms.

Yes, the arts are returning to the classroom, largely due to the efforts of the Endowment's Arts Education Program, which supports artist residencies and collaborative initiatives with state and local school boards. Pennsylvania is committed to education, placing the children first. We agree with Governor Casey that no child should be left behind, academically or artistically. With Endowment support we are making progress toward that goal through programs such as Michael Struber's Rural Museums and the Schools Initiative, an object based arts and cultural program which serves Cambria and other counties in rural PA, or the Pennsylvania Rural Arts Alliance which has developed a 13 county network for the support and delivery of the arts in rural communities. Dr. David Morgan of the Great Valley School District has a had a tremendous impact on school districts across Pennsylvania with model Artist/Ensemble residencies and performances. The program now

offers full performances of nationally recognized companies for young people in numerous schools and counties. The artists interact with students and teachers, and special materials are prepared to extend the impact of the residency and intergrate the activities with other curricular tasks.

In Pennsylvania we have a slogan "We're Counting on Culture" because we've seen the impact cultural activities can achieve in our communities. We're also counting on the National Endowment for the Arts to continue its catalytic support of the entire spectrum of cultural expression in our state and in the Country. Perhaps the Endowment isn't perfect, and any process can be improved upon, but in the past 25 years it has amassed a record of excellence and a vision that has brought the arts to millions of americans. On Behalf of the PA Council and the NASAA, I urge you to support the Appropriation of the Endowment and to support reauthorization without content restrictions.

NEBRASKA

Mr. YATES. Mr. Richardson, we are glad to see you again, Mr. Richardson.

Mr. RICHARDSON. Mr. Chairman, nice to be here again, thank you. You are to be commended for your endurance as well as your support for the arts.

Mr. YATES. Thank you very much.

Mr. RICHARDSON. Mr. Chairman, I do feel like I am kind of preaching to the choir here this afternoon. We all support the arts. It is interesting and exciting to hear the many stories that we have to share with you today, but the importance of these stories that we are bringing to you, like Yo-Yo Ma said, the ability to speak by virtue of his instrument is to tell that story.

The importance of these stories for you is to help carry the defense of the National Endowment for the Arts to the Floor of Congress, and it is a shame, like Jane Alexander said, that we have to find ourselves defending the NEA after all these years. These exciting stories that we are hearing today really support the NEA in a very quiet and a very eloquent way, and it is indeed a shame that we find ourselves having to defend it here, but I hope these stories will give you the ammunition to help aid us in the defense of the NEA.

You see, I am a consumer. I am an arts consumer, I am a taxpayer, and I am an attorney, but I am not an artist and I don't make my money practicing an art.

I am a volunteer for the arts. I have devoted my time for the enhancement of the arts in my area and my community and my State. I am an active member of the Board of Directors of the Mid-America Arts Alliance, and I would be remiss if I didn't add to the collection of stories that have been shared with you today. You see, the Mid-America is in partnership with the NEA as well as with the six States which comprise its membership, those States being Arkansas, Kansas, Missouri, Nebraska, Oklahoma and Texas.

This partnership tours exhibits and dance companies, chamber orchestras, symphonies. In fact, it may tour just about anything that is worthwhile that has serious artistic merit.

If it has serious artistic merit, we probably tour it. The important thing about that touring is that it shares with the people of the heartland those kinds of benefits that without the NEA, they might not otherwise enjoy.

The people of Lawrence, Kansas, who wouldn't have seen the Warsaw Philharmonic if it had not been for the National Endowment for the Arts. The people of Nacogdoches, Texas might not have seen the Feld Ballet, and audiences in Grand Island, Nebraska might not have benefited from the National Theater for the Deaf.

The message I want to bring to you today is that the arts are important in the midlands. There is an appetite for the arts in the central part of this country that is truly explosive.

The National Endowment for the Arts is largely responsible for this explosion. It has made a very real difference in our lives, and it must be retained without restrictions. Let me give you a couple of examples.

Here are a couple of examples first of how the arts serve others. You know, it has been said that arts are frivolous. In Blytheville, Arkansas, the arts have served to assist the needy and the hungry. Nearly 2000 children attended a puppet theater performance, and the price of admission was a can of food.

Last year, 2300 people attended a similar performance. Four years in a row, four years of canned goods, and believe me, four years of assistance through the arts to the needy and the hungry of Blytheville, Arkansas. The director of that project is quoted as saying they simply could not have done it without NEA funding.

Let me stay in Arkansas for just a moment. An illustration of access, if you will. There was a performance of a blues singer, Taj Mahal at Hendrix College in Conway, Arkansas. A letter in response to that performance written by 10 people after the performance says, and I quote, "We live in the mountains, and many of us are very low-income and very rarely or almost never have the pleasure of introducing our children to the culture and experience of a concert.

It was an educational event for all of us, and a wonderful night that created a memory to last a lifetime. We sincerely thank you from the bottoms of our hearts. This letter is signed "with joy," and I think that expresses access, it expresses the feeling of people in central Arkansas for an opportunity for a cultural experience that they might not otherwise have had.

For an example of leverage, I would like to move on to Post, Texas. This town was literally drying up, and industry was being lost. They suffered a real economic downturn. Post, Texas, however, used a $5,000 grant from the NEA to leverage additional funds into a magnificent transformation.

They converted a condemned hotel into an arts center and a gallery; they converted a burned-down movie theater into a performing arts center. Today, tour buses filled with people from surrounding communities come to see performances, to see exhibits, to eat at the restaurants, and to purchase goods. A vision, a small grant, $5,000, has generated a $1.7 million difference in Post, Texas, population 3900. That is synergy, the synergy of the NEA at work in Post, Texas. There are other examples which I have in my prepared remarks, but the important thing is that each of these activities I have mentioned is what the Endowment really is all about.

These events are the success stories and these events should be getting the publicity, not events like Mapplethorpe. It doesn't work that way, though, does it? At least it doesn't seem so. It is easy to be distracted by the big controversies, those that gain national media attention.

It is especially important in this reauthorization process that the heartland of America, the people who live there, the people who work there, and the artists who create there are not forgotten.

Many of these events which I have described and which my panel has described with me would not have happened. These events which have enriched our lives and revitalized our communities might not have happened and would not continue to happen without the NEA.

Is the presence of the Mapplethorpe exhibit sufficient justification for terminating the NEA? I think not. An illustration, if you

will. A friend of mine was Chancellor of a university in Michigan, and during this period as Chancellor, a student decided to read an original poem in the nude, and as it was wont of students to do, he invited the press to attend this particular performance.

It caused a considerable furor, and was a source of general embarrassment both to my friend as Chancellor and to the university as a whole. Closing the university was never discussed. It would have been a tragedy to have considered demolishing the institution because of a single unfortunate incident.

I feel that same way about the National Endowment for the Arts. Please don't let one moment of discomfort about a single unfortunate incident, the Mapplethorpe exhibit, cause you to ignore 25 years of singular success on the part of the National Endowment for the Arts.

The National Endowment for the Arts has served as a catalyst and a nurturer of the arts in America. I urge you to use your considerable skill and your considerable influence, Mr. Chairman, to allow these arts to continue to flourish without restrictions under the leadership of the National Endowment for the Arts.

Mr. YATES. Good. Thank you very much.

[The prepared statement of Mr. Richardson follows:]

TESTIMONY OF WALLACE RICHARDSON

with respect to

THE NATIONAL ENDOWMENT FOR THE ARTS

before the

HOUSE APPROPRIATIONS SUBCOMMITTEE ON THE INTERIOR

Mr. Chairman and members of the Subcommittee, my name is Wallace Richardson. I'm an attorney from Lincoln, Nebraska. I also happen to be devoted to the arts and have volunteered some time in helping to administer them. I'm a former Chairman of the Nebraska Arts Council and a former Chairman of the National Endowment for the Arts panel which administered block grants and other funds to state arts agencies and regional organizations.

I'm an active member of the Board of Directors of Mid-America Arts Alliance, a regional arts organization in partnership with the National Endowment for the Arts and with six state arts agencies in the heartlands -- Arkansas, Kansas, Missouri, Nebraska, Oklahoma and Texas. The Alliance tours exhibits and dance companies, chamber orchestras, symphonies, operas, theater companies, blues musicians, puppeteers, soloists and even international orchestras throughout their region. What I'm saying is that there are a lot of people in the heartlands of America, places like Lawrence, Kansas, who wouldn't have seen the Warsaw Philharmonic if it had not been for the National Endowment for the Arts. There are folks in Nacogdoches, Texas, who wouldn't have seen the Feld Ballet. Audiences in Grand Island, Nebraska, would have missed the experience of watching the National Theatre for the Deaf. The Prague Symphony played to Bartlesville, Oklahoma. The Colorado Quartet played in the heart of Ozark country in Rolla, Missouri. Students at Arkansas State University in Jonesboro would not have worked with composer Philip Glass had it not been for the partnership between Mid-America Arts Alliance and the NEA.

The message that I want to bring to this committee today is that arts are important to the Midwest. There's an appetite for the arts in the heartlands of this country that you wouldn't believe. And when you begin considering closing down an agency which serves millions of people across this nation, you better know what those millions stand to lose. The National Endowment for the Arts must be retained, if not in its present form, then in some form deemed even better for getting the arts to the American public whether they live in a town with a population of 500,000 or 500.

One of the standard arguments for disassembling the National Endowment for the Arts is that in a time when tax dollars are needed for so many things -- like the homeless and the hungry -- that art becomes frivolous. I can argue that experiencing art makes us a more compassionate nation, that art is one of those thousand points of light President Bush speaks of, but I have something better. I have a real life example of how the arts can contribute to society in a more tangible way.

Blytheville, Arkansas, lies near the Missouri bootheel, not far from the Mississippi River. A puppet theater, touring under the auspices of Mid-America Arts Alliance, performed at the civic center there. Nearly 2,000 children attended. As "admission" each child was asked to bring a can of food for the needy. Many children brought more than one can. This wasn't a one time shot; last year, 2,300 children saw the performance and brought food. The Blytheville Junior Auxiliary has had this program in place for four years with NEA support through Mid-America Arts Alliance. Dr. Mary Bell, a local physician who's president of the auxiliary, said, quite simply, that they could not do it without the regional agency funding. There are many events which would not occur without NEA funding -- the Blytheville Junior Auxiliary Arts Appreciation is one of the thousand points of light in this country, and its a light that could go out if the NEA is not reauthorized.

Let me stay in Arkansas for a moment. I have a letter here signed by about 10 Arkansans who attended a standing-room-only concert of Taj Mahal, a black folk and blues singer, at Hendrix College in Conway, Arkansas. Let me read some of it: "We live in the mountains and many of us are of low income levels and very rarely (or almost never) have the pleasure of introducing our children to the culture and experience of a concert. It was a remarkable experience not only for our children, nor for ourselves, but especially because we were able to share it together. It was an educational event for all of us and a wonderful night that created a memory to last a life time. We sincerely thank you from the bottom of our hearts. Signed, with joy." I ask you to think about what must have inspired this letter and how deeply these people must have been moved. A black soloist singing in the hill country of Arkansas -- this is an experience these people and their children would never have had had it not been for the NEA funds that support the Alliance's touring program.

I'd like to move on to Texas for another tangible example of how the arts change people, change communities and work to change America. Post, Texas, lies in the southern plains of Texas and relies on cotton farming for its economic health. The town was drying up -- literally. With the drought and lost industry, they suffered a real economic downturn. The whole community felt down, kind of torn apart at the seams. Then one community leader heard a presentation about the National Endowment for the Arts Locals Program. It caused a spark in her, and she decided she could help turn around the decline of Post, Texas. And she did it! But she didn't do it by herself; she did it with the help of the National Endowment for the Arts who awarded the Caprock Cultural Association $5,000 through its Locals test program. The cultural association matched that money with more from the county and the city. The seal of approval that the Post

activities gained from the NEA and the Texas Commission on the Arts, leveraged out-of-state money as well.

Post, Texas, feels like a different place today. They converted a condemned hotel into an arts center and gallery; a burned down movie theater became a performing arts center. Tour busses full of people come in from Lubbock, Amarillo, Odessa, Snyder, Slaton, and Brownfield to see performances and exhibits and eat at the restaurants and shops that have opened. One woman's vision -- and an initial $5,000 locals grant from the NEA -- resulted in $1,714,940.50 generated by the development of arts in Post, Texas, population about 3,900.

There was a kind of synergy at work in Post, Texas, that was put into motion by the National Endowment for the Arts. The same kind of thing happened in Kansas City, Missouri, on a much larger scale and with an artistic company we all know -- the Alvin Ailey Dancers. Through the NEA funded Dance Touring Initiative, which is administered through the regional agencies, 30,000 people were involved in a two-week residency in Kansas City. Eight thousand Kansas Citians attended eight performances. Almost 2,500 students from 80 schools were visited at their schools by teams of Alvin Ailey dancers or saw educational performances at a local theater. More than 3,000 people enjoyed workshops at community sites including special programs for senior citizens, the disabled, Boys and Girls Clubs, and inmates at Lansing State Prison and the Jackson County Jail. Five hundred dance enthusiasts took master classes. 375 volunteers and 131 major funders, corporate hosts, underwriters, and community organizations participated in related activities. Over five years, the annual Ailey Residencies have involved 110,000 Kansas City people. This one residency offers examples of arts access, arts in education, multicultural initiatives and economic growth -- all spawned by an NEA program.

The National Endowment for the Arts is not only a mechanism for growth and change, but a mechanism for preservation. Traces of another America -- the one before automobiles, computers, supersonic jets, high-tech anything -- have all but vanished in the hectic pace of the 80s and 90s. Now we face the 21st Century. I don't think it's easy for people to give up their pasts, yet we do it every day. There's a small town -- a very small town, as a matter of fact -- in Missouri -- Bethel, Missouri, population, 132 -- that helps people hang on to tradition. Four years ago Bethel German Communal Colony received an NEA grant to preserve and rekindle the traditional American art of fiddle music. This grant is now in its unprecedented fourth year because the NEA recognizes the importance of preserving a musical form almost indigenous to America. Each year hundreds of fiddlers from all over the country descend upon Bethel for a

convention and competition. There are folklore conferences and lectures and traditional American dancers who lend authenticity to the art of fiddling. Children are taught technique by master fiddlers who learned from their parents and grandparents who, in turn, learned from theirs -- American originals. So far, the youngest fiddler to play at Bethel has been an 8-year-old girl from Arizona. Picture an 8-year-old girl, standing next to her 70-year-old master, playing the music that her ancestors played when they rolled across this country in covered wagons. The efforts of the NEA are helping to preserve a classic American art form that would otherwise be lost.

Each of the activities I've mentioned is what the National Endowment for the Arts is all about. These events and success stories should be getting the publicity, not things like Mapplethorpe, but it doesn't work that way, does it? It's easy to be distracted by the big controversies, those that gain national media attention and, in this case, national outrage. But it is especially important in this reauthorization process, that the small towns of America and the people who live there, or create art there, not be forgotten. People will not stop creating art if the Endowment is not reauthorized, but will it be of the quality and volume that it is now? Will folks who live in the hill country of Arkansas hear free concerts? Will our youth be able to learn a musical form passed on through generations or dance with one of the most prestigious dance companies in America? Will middle America have its hunger for song, dance, symphony, image and language satisfied, or will the arts only flourish on the coasts? I just don't see how any of these events, which enrich and revitalize individual lives as well as communities, could continue without federal support of the arts.

The National Endowment for the Arts serves as a catalyst for, and a nurturer of, the arts in America. I urge you to allow the arts to flourish, as they have for 25 years, under the able administration of the National Endowment for the Arts, free of Congressional restrictions.

TUESDAY, MAY 15, 1990.

## PANEL IX

### WITNESSES

MICHAEL MARSICANO, PRESIDENT, CHARLOTTE-MECKLENBURG ARTS AND SCIENCE COUNCIL

THE REVEREND DR. PATRICK OVERTON, DIRECTOR, CENTER FOR COMMUNITY AND CULTURAL STUDIES, COLUMBIA COLLEGE, COLUMBIA, MISSOURI

FRED LAZARUS, REPRESENTING THE NATIONAL ASSEMBLY FOR VISUAL ARTS EDUCATION

### LOCAL ARTS COUNCILS

Mr. YATES. All right. We have our final panel now. I think we can last. Mr. Marsicano, Dr. Overton, and Mr. Lazarus. Okay. First of all, we have Mr. Marsicano.

Mr. MARSICANO. Thank you, sir.

I come before you as a professional arts administrator. Have you ever thought about that term?

Mr. YATES. Well, I haven't given it a great deal of thought, but I would like you to give some thought to the fact that the chairman has been sitting here all day. I hope that you would not become unduly eloquent. Just give me in a few words what you want me to do.

Mr. MARSICANO. Let me tell you that it is a strange term, and let me tell you that it is not unlike other terms that seem to contradict one another, not unlike airline food or better-yet military intelligence. Neither my mother nor my father understand what I do for a living. All my mother cares to know is that my career began at Duke University, where I was employed to coordinate arts in the church activities for the theological seminary.

While at Duke, I met and married an ordained Methodist minister and 10 years later, my mother still doesn't understand what I do for a living, but because I am husband to a preacher, she lets me be.

Since my work at the Trinity School, I have had the privilege of serving the citizens of Durham and now Charlotte, North Carolina as their chief local arts administrator. The taxpayers of North Carolina are particularly proud of their cultural heritage.

### NORTH CAROLINA'S ARTS ROLE

North Carolina gave birth to the local arts agency movement. North Carolina is a home to the first local arts council and the National Assembly of Local Arts Agencies was chartered in North Carolina. Despite the fact that our State is demographically rural, local arts councils thrive in 93 or 100 counties.

Several years ago, we dubbed ourselves the State of the Arts, a title most Americans would reserve for New York or California. We in North Carolina know better. It is for this reason that I am appalled and quite frankly embarrassed that a Senator from the State of the Arts would lead a witch hunt on the National Endowment for the Arts.

I am dumbfounded that one politician, in response to one photograph by one artist in one gallery in one city in my State has threatened Federal funding for an entire Nation recognized as the world center for culture. As others have stated today, I am tired of hearing about the 20 Federal grants that have been registered controversial since 1965, and I am far more interested in discussing the 84,180 NEA grants that have been celebrated over 25 years.

Unfortunately, the media is not going to let us do that. As elected officials, you know this better than any other group of Americans. I know how easily insignificant and negative occasions can cast enormous shadows over significant, positive achievement. I once asked a newspaper executive why this was the case. He told me, it is not news that 400,000 Charlotteans drive safely to and from work, but it is news when one Charlottean had a car wreck along the way. A sad state of affairs.

I can no longer stomach this phenomenon, and so I came to Washington to tell you, in what I thought was going to be two minutes, of four of those grants that I have had the privilege of administering. Because of time, I will not do that.

Mr. YATES. We'll read it in your statement.

Mr. MARSICANO. Thank you.

I am here, however, to tell you that the collective importance of those four grants that I have had the chance to administer is that they were awarded to local arts agencies. Local arts agencies are one of the most creative forces in America today. I believe local artist councils represent the future face of America, and only in recent years has the National Endowment for the Arts recognized their importance.

Unfortunately, funding is still small. I am here today to ask you to stop any conversation about cutting funds to the Endowment. Far more meaningful and worthwhile discussions should focus on increasing funds to NEA. I urge you to appropriate $238 million to this important Federal agency.

Remember that throughout history societies have been judged almost exclusively by the sophistication of their artworks. As American Congressmen, please ask yourselves, how will American society under your leadership in the 1990s be judged?

Thank you.

Mr. YATES. Very good statement.

[The statement of Mr. Marsicano follows:]

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TESTIMONY

on Behalf of Appropriations of the
National Endowment for the Arts

Submitted by

Michael Marsicano, Ph.D.
National Assembly of Local Arts Agencies

to

House Subcommittee on the Interior
Chairman Sidney Yates

10:00 a.m.
May 15, 1990

1420 K Street, N.W. Suite 204 Washington, DC 20005 (202) 371-2830

Mr. Chairman and distinguished members of the subcommittee, I come before you as a professional arts administrator. The term is a strange term - made up of two words that seem to contradict one another, much like the terms airline food or military intelligence. Neither my mother nor my father understand what I do for a living. All my mother cares to know is that my career began at Duke University, where I was employed to coordinate arts in the church activities for the Theological Seminary. While at Duke, I met and married an ordained Methodist Minister. Ten years later my mother still doesn't understand what I do for a living but, because I am husband to a preacher, she lets me be.

Since my work at the Divinity School, I have had the privilege of serving the citizens of Durham and now Charlotte, North Carolina as their chief local arts administrator. The taxpayers of North Carolina are particularly proud of their cultural heritage. North Carolina gave birth to the local arts agency movement. North Carolina is home to the first local arts council. The National Assembly of Local Arts Agencies was charted in North Carolina. Despite the fact that our state is demographically rural, local arts councils thrive in 93 of our 100 counties. Several years ago we dubbed ourselves the State of the Arts; a title most Americans would reserve for New York or California - we in North Carolina know better.

For this reason, I am appalled and, quite frankly, embarrassed that a Senator from the State of the Arts would lead a witch-hunt on the National Endowment for the Arts. I am dumbfounded that one politician in response to one photograph, by one artist, at one gallery, in one city in my state has threatened federal funding for an entire nation recognized as the worldwide center for culture. I am tired of hearing about the 20 federal grants that have been registered controversial since 1965. I am far more interested in discussing the 84,980 NEA grants that have been celebrated over 25 years.

Unfortunately, the media won't let us do that, will they? As elected officials, you know this better than any other group of Americans. You know how easily insignificant negative occasions can cast enormous shadows over significant positive achievements. I once asked a newspaper executive why this was the case. He told me it is not news that 400,000 Charlotteans drive safely to and from work, but it is news that one Charlottean had a car wreck along the way.

I can no longer stomach this phenomenon when it comes to the subject before us. So I have come to Washington, D.C. to tell the nation about four of the 84,980 celebrated NEA grants. All four grants were awarded to local arts agencies in North Carolina under my administration since 1982.

The first grant ever awarded to a local arts agency by the Opera Division of NEA was given to the Durham Arts Council. We received $3,500 to pioneer an innovative approach to opera by producing the art form literally in the streets. Failing to attract more than 1,000 people to the campus theatre, we decided to stage opera in a real tobacco factory. After all, Durham is a tobacco town and Bizet's Carmen is a tobacco factory worker. So it wasn't set in Spain - thousands attended! Intrigued by the concept, The New York Times reviewed the performance and wrote, "One could not help but be impressed by the scope, energy, and creativity of this production. It seemed as if half the town was involved." That's because half the town was involved.

A year later the Durham Arts Council received $150,000 from the NEA Locals Program. The grant leveraged $15 million in private and public funds to construct an arts center only a stone's throw from that tobacco factory. Prior to street operas and the arts center, downtown Durham was a concrete desert. Perhaps you recall the movie, Field of Dreams. Kevin Costner hears a voice from heaven that directs him to construct a baseball stadium in a deserted cornfield. The voice says, "Build it and they shall come." Well, our voice came not from heaven, but from the National Endowment for the Arts. We built a playing field for the arts in Durham, and they came, and they came, and they came. In fact, they came in such numbers that the local arts council is now surrounded by $150 million in new hotels, restaurants, and office towers.

Ever since the attack on the Endowment, I have asked myself - what if NEA hadn't taken a $3,500 risk on an experiment in a tobacco factory. The National Endowment for the Arts must be free to fund experiments and I am severely opposed to any restrictive language on its work.

Today I reside in Charlotte, North Carolina. Because of the National Endowment for the Arts, I am able to put into practice some of the research I conducted when I earned a Ph.D. from Duke University. Last

fall, the NEA awarded the Charlotte Arts and Science Council $1,000,000 -- the single largest grant ever awarded to a local arts council. This grant has established a permanent arts education endowment to fund sequential arts education programs in our public schools. Our community is matching the NEA grant with $9,000,000.

I have found it curious that the American response to Japanese technology is a call for science education alone. A Japanese executive tells me that Japan is not more scientifically advanced than the United States. However, he does believe the Japanese are superior product designers. It is important to note that design is as much, if not more so, an artistic achievement. As evidence to support his position, the executive notes that sequential arts education is required of all Japanese students through high school. NEA Chairman John Frohnmayer has predicted that creativity will be the currency of the 21st Century. Watch us in Charlotte as we educate America's next generation of product designers.

The final grant was awarded to Charlotte from the NEA Locals Program just last month in the amount of $200,000. We are preparing for yet another innovative project that begins this summer. The collective importance of all four grants is that they were awarded to local arts agencies. Local arts agencies are one of the most creative forces in America today. I believe local arts councils represent the future face of the arts in America. Only in recent years has the National Endowment for the Arts recognized their importance. Unfortunately, funding is still small. I ask you to increase the NEA Locals Program to a minimum of $8,000,000.

I am here today to ask you to stop any conversation about cutting funds to the Endowment. A far more meaningful and worthwhile discussion should focus on increasing funds to NEA. I urge you to appropriate $238 million to this important federal agency. Remember that throughout history societies have been judged almost exclusively by the sophistication of their artworks. As American Members of Congress, please ask yourselves how will American society under your leadership in the 1990's be judged? Thank you for your attention.

Mr. YATES. Now we have Dr. Overton.

Reverend OVERTON. My name is Patrick Overton. I am assistant professor of communications and religious studies at Columbia College, where I also serve as director for the college's Center for Community and Cultural Studies, which provides resources, curriculum and training to promote rural and small community cultural development. I am an ordained minister and have spent 17½ years in bi-vocational ministry serving rural and small communities.

And I cannot resist the temptation to say at the end of a very long day that I am here to indicate that the right wing in this country does not have a corner on God. I have taken ten pages and reduced it to approximately 2½. Throughout testimony I have scratched another sentence and another sentence. I know you will read it, but there are a few things I feel need to be said.

Mr. YATES. Say them, Doctor.

COMMUNITY ARTS

Reverend OVERTON. Community arts is the new front porch of America. It is the new gathering place, a means of neighborhood revival, and a source of community revitalization. It is a multicultural and intergenerational touchstone cutting across traditional socioeconomic barriers, bringing people together who would not otherwise be working toward the same goal.

In community arts, art is not limited to the concert hall, the stage, the conservatories. It is ever present in the public schools, the PTA, the senior citizens center, recreation programs, art leagues, community theaters, choirs, and more. It permeates every level of community life for the arts and rural and small communities are integrated into the everyday lives of the citizens of those communities.

In communities all across the nation, the arts are being redefined. The arts are more than performances and audiences, and community art administrators are no longer individuals who just manage that facility, or sign contracts for programs. Words such as cultural diversity, community liveability, cultural tourism, community planning, community organizing, economic development, and downtown revitalization are just a few words to describe how the arts are changing the inscape of rural America.

The term I use to describe this is "community arts development." What I really want to talk about today, and the most important line I believe in my testimony, is to make reference to a term that I believe describes what is special about people in rural and small communities. The term is "rural genius."

Rural genius has been the field that has driven the development of this country from the moment the first Native American walked the ground and the first Puritans set foot on our soil. It is the creativeness and innovation that has brought into existence the society in which we now live. Rural genius has been raised and nurtured in small communities all across America, and the arts have been a vital part of this.

But the tragedy and crisis facing these communities today is that rural genius is at risk. Education systems are too concerned with test scores to be concerned with arts education. It is being depleted

as our young people continue to leave our communities and go to the larger metropolitan areas. The farm crisis and economic hardship have contributed to putting rural genius on the endangered species list, as rural and small communities die all a ross our nation.

What we must do to preserve this important resource is to keep the rural and small communities in our country alive, and to do so, we must be willing to return to them part of what has been taken out. I believe that community arts is one of the vital ways in which this can happen. The arts inspire, reveal, renew. The arts nurture rural genius, and I believe the NEA can make a difference in these rural small communities.

For people in rural small communities, art is not past tense, something which has already happened, it is a pretense verb that excites, challenges, demands, changes, reveals, angers, threatens, and encourages. And yes, it is something that sometimes causes outrage and indignation and discomfort, but art has always done that, for art has always been the voice of the soul, and the soul for which it speaks sometimes is in pain.

We may not like what this voice says to us, but we cannot ignore it either. We may want to turn our heads because we are uncomfortable, or because it threatens us. But to do so is to deny that not all is right with the world. If art is the voice of the soul, then I must say it is the voice that I believe cannot and will not lie.

From the word of the poet in Psalms 130, "Out of the depths I cry unto thee, oh God," which laments the poet's feeling of being alone and perhaps even deserted by God; to the canvas of Picasso called the Guernica, which expresses his outrage of the terror bombing of Guernica during the Spanish Civil War in 1937; to the unsettling photographic images of Robert Mapplethorpe which cry out with all of the anger and outrage of a wounded soul who cannot find peace in the world that refuses to accept who he is; the voice of art cannot and will not lie.

I think many people have missed an essential point. The NEA does not make art; the NEA helps make art happen. It is an invitation for the artists to engage in the creative process. The NEA cannot control what is done once this process begins. To do so would be to violate self-determination and artistic authenticity, and yes, this is rocked with risk, but that is what art is about, risk. Risking new things, risking boundaries being challenged and changed, risking being outraged.

But in the final analysis, art isn't objects, it isn't performances, it isn't products. It is people. People telling their story. We have heard those stories today in an extraordinary day of celebrating what the arts are doing across this country. I am moved, I am renewed in what I have heard today; I am reminded of why I commit my life to doing this, why I believe that the arts are much more than just a product in our society; they are a process that is changing people's lives.

And I am renewed in my conviction that most of this art was born, educated and nurtured in rural and small communities across this nation, and that if we are to continue as a country in our vitality, in our innovation, in our creativeness, we must be

about reinvesting in this rural genius, supporting our most valuable natural resource.

Thank you very much.

Mr. YATES. Good for you.

[The statement of Reverend Overton follows:]

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TESTIMONY

on Behalf of Appropriations of the
National Endowment for the Arts

Submitted by

The Reverend Dr. Patrick Overton
National Assembly of Local Arts Agencies

to

House Subcommittee on the Interior
Chairman Sidney Yates

10:00 a.m.
May 15, 1990

1420 K Street, N.W. Suite 204 Washington, DC 20005 (202) 371-2830

My name is Patrick Overton. I am Assistant Professor of Communication and Religious Studies at Columbia College in Columbia, Missouri. I am also Director of the College's Center for Community & Cultural Studies which provides resources, curriculum, and training to promote rural and small community cultural development. I am the founding President of the Missouri Association of Community Arts Agencies (founded in 1979) and currently serve part-time as their Director of Education. I have a Ph.D. from the University of Missouri in the area of Organizational Communications and have focused my research and program development on rural and small community arts agencies. From 1978 - 1984, I served as Community Arts Director for the Friends of Historic Boonville, a community of 6,500. I am an ordained minister in the Christian Church (Disciples of Christ) and spent 17 1/2 years in bi-vocational ministry serving rural and small community churches.

I am here today to speak on behalf of people in rural and small communities all across America, to inform you of the ways in which the NEA has and can continue to impact their lives and their communities, and to persuade you that the appropriations level recommended for the NEA for this next fiscal year is not enough and needs to be raised.

Community Arts in America

Community Arts is the new "frontporch of America." It is the new gathering place, a means of neighborhood revival, and a source of community revitalization. It is multi-cultural and inter-generational, cutting across traditional socio-economic barriers, bringing people together who would not otherwise be working toward the same goal. It is not limited to the concert hall, the stage, or the art conservatories. It is ever present in the public schools, the PTA, the Senior Citizens Center, recreation programs, art leagues, community theatres, choirs, and more. It permeates every level of community life, for the arts in rural and small communities are integrated into the everyday lives of their citizens. It is not just an event to which they go, it is something they do and the way they do it. Art is a way of life for many people in these communities and it is becoming more and more this way all across America. It is currently estimated that there are approximatley 3000 arts agencies in America. I think there are more, perhaps even double this amount. We don't know how many because most of them are in very small communities and are more concerned about what they are doing then

being counted. But they are there and we are beginning to find out just how many community arts agencies there really are out there.

Perhaps the community arts movement could be called an evolution, but that implies that it is something that rural and small communities have grown to appreciate through the years. The problem with this is that it is a misconception, for it denies the rich history and cultural tradition of the role of the arts in rural and small communities. From the beginning, the arts have been an essential part of the development of pioneer communities in the new west.

Perhaps a better word to describe the community arts movement would be revolution, for it has and does challenge existing structures. In fact, some of us believe that community arts in American rural and small communities has created a new paradigm for the arts. It has taken "art as product and citizen as patron" and changed it to "art as process and citizen as participant." It is this emphasis on art as process I want to help you understand today.

## Rural Genius

In communities all across this nation the arts are being redefined. The arts are more than performances and audiences. Community arts administrators are no longer individuals who manage facilities and negotiate contracts with artists. Words such as cultural diversity, community liveablity, cultural tourism, community planning, community organizing, economic development, and downtown revitalization are just a few words to describe the ways in which their jobs have changed. These are also words that describe the way in which the arts are changing the inscape of rural America. The term I use to describe this is "community arts development." There were people long before me who realized that the arts can be a creative process that changes individuals and communities. People such as Robert Gard, Alfred Arvold, Baker Brownell, and many others spent years making this vision a reality in the rural and small communities they served. This vision is still alive. I believe that there is something special in people in these rural and small communities. It is what I call "rural genius" and I believe that it is one of America's most valuable natural resources. It is that special resource that has given form to the American dream, that turned the wilderness into thriving communities, and made this one of the greatest nations in history. It is still there, and it is a powerful source of energy but it remains hidden,

unknown, undiscovered and something must be done to unleash this untapped natural resource.

That is what my testimony is about today - convincing you that one of the most important natural resources we have in this country is that of rural genius. It has been the fuel that has driven the development of this country from the moment the first native American walked the ground, and the first Puritan set foot on our soil. It is the creativeness and innovation that has brought into existence the society in which we now live. Rural genius has been raised and nurtured in communities all across America and the arts have been a vital part of this. But the tragedy and crisis facing these communities is that this rural genius is at risk. Education systems are too concerned with test scores to be concerned with arts education. It is being depleted as our young people continue to leave the communities and not return. The farm crisis economic hardship has contributed to putting rural genius on the endangered species list, as rural and small communities die. What we must do to preserve this imporant resource is to keep the rural and small communities in our country alive and to do this we must return to them part of what has been taken out. I believe that community arts is one of the ways in which this can happen. The arts inspire, reveal, renew. The arts help to promote creative thinking and self-expression. The arts are one of the ways to nurture this rural genius. And I believe that it is the obligation of our federal and state government to reinvest in this rural genius. I believe that one way this can happen is by increasing the appropriations of the NEA and enable it to continue the creative efforts it has begun to develop programs of support for rural and small communities.

I do not want to mislead you. I support the large arts institutions and major arts organizations in metropolitan cities all across America. The NEA support of art in these communities is important for all Americans as it preserves an essential cultural resource and heritage that cannot always be present and maintained in the smaller communities. These organizations and institutions are vital to the fabric of our culture.

But the fine threads, the ones that keep the fabric knitted together, keep it from tearing apart, are the ones woven by the hands of the citizen artists who live in rural and small communites all across this country. It is an incredibly diverse tapestry that sings the song of art in everyday life. Let me tell you about just a few of the communities and individuals who make up this tapestry.

**The Faces of Community Arts**

Bethel, a town of 135, holds five major events a year that draw over 50,000 visitors to their community. Arrow Rock, population 81, has a craft Festival in the fall that draws over 15,000 people to that small community. In Boonville, the Friends of Historic Boonville have combined their concern for preservation and restoration of historic Thespian Hall with their love for the arts to transform and revitalize this river town. In Columbia, a group of citizens thought it was time to celebrate the role of women in the development of the American musical form known as Ragtime. With no blueprints and less than ten months to organize the event, they raised the money from private donations and the Missouri Arts Council, and on June 12 the first "Celebrating Women of Ragtime Festival" will be held. In Cape Girardeau, recently ranked the seventeenth micropolitan community in America, the arts are a vital part of that community's everyday life, reaching into the schools, the Senior Citizens Center, and many other aspects of their diverse culture. These are but a few of the hundreds of stories of communities in Missouri alone. They are also indicative of the stories of rural and small communities throughout the mid-west and all across America.

Marty, Leron, Greg, Barbara, Tom, Sue, Audrey, and Edna. You don't know these people but I do. I watched their lives change by participating in community theatre in Boonville and that program was made possible by support from the Missouri Arts Council, and the Missouri Arts Council gets support from the NEA Block Grant.

Beverly, Richard, Patti, Judy, Liane, Phillip, Mary, and Naomi. You don't know these people but they are community arts administrators throughout the state of Missouri who are part of the Missouri Association of Community Arts Agencies Community Arts Administrators Network (CAAN). This is a structure that provides professional development and skill training to equip them to do their work in the community arts agencies they serve. This program comes from MACAA which is supported by the Missouri Arts Council which gets help from the NEA Block Grant. And, we have applied for and hope to get support directly from the the NEA Locals Program through a Planning Grant to develop a program to help them do what they are doing in their communities better and to leverage new public money to help them get it done.

Chris, Tina, Joanne, George, Ellen, Peter, Janet, and Nola. You don't know these people either, but I do. They are paid staff for the eight statewide assemblies who are

members of the Middle States Consortium of Statewide Assemblies which is a part of the Columbia College Center for Community & Cultural Studies. And the Consortium gets support directly from the NEA through the Locals Program Education and Leadership Grants to develop a "training of trainers" program which helps train these statewide staff to go into the field and train the over 1000 community arts agencies they serve.

Art in rural and small communities is not faceless. It is hundreds and thousands of individuals like you and me. To those of us who live and work in rural and small communities, the NEA does not support organizations or programs, it supports people. People who live in communities all across this country. What I have tried to share with you in these comments is the presence of these people and the power they have to change their communities through the art.

The Role of Art in Community Life

For people in rural and small communities, art is not past tense, something which has already happened - an event or a thing. Art is present tense, a verb that excites, challenges, demands, changes, reveals, angers, threatens, and encourages. And yes, it is something that sometimes causes outrage and indignation. But art has always done that. For art has always been the voice of the soul and sometimes the soul for which it speaks is in pain. We may not like what this voice says to us but we cannot ignore it either. We may want to turn our head when it becomes uncomfortable or threatening, but to do so is to deny that not all is right with the world. If art is the voice of the soul then it is a voice that can not lie. From the words of the poet in Psalm 130 "out of the depths I cry unto thee," which laments the poet's feeling of being alone and perhaps even deserted by God, to the canvas of Picasso called Guernica which expresses his outrage of the terror-bombing of Guernica during the Spanish Civil War in 1937, to the unsettling photographic images of Robert Mapplethorpe which cry out with all of the anger and outrage of a wounded soul who cannot find peace in a world that refuses to accept who he is. The voice cannot lie. It sometimes speaks of desertion, of being alone, of being angry, because it is. It is sometimes the voice of indignation and protest when the world is unfair because no other voice has the integrity and the courage to do so. And while I, like many others, would not choose to encourage the creation of images that can be considered offensive pornography such

as some of the ones in the current Mapplethorpe exhibition that has caused so much controversy, I am outraged that there are those who believe we have a right to control and/or silence these voices. I find it obscene that in the midst of all of the controversy, I have heard no one discuss the man, his outrage, or the pain his images were intended to invoke. And I am disappointed that the controversy has obscured the beauty and brilliance of the remainder of his work in the exhibition. One of my communication classes recently discussed the issue of censorship. I found their concerns and their insights valuable and I was heartened to hear their thoughts on this subject. I am attaching their remarks to this testimony for your information.

I think many people have missed an essential point. You see, the NEA does not make art, the NEA helps make art happen. The funding from the NEA is an invitation to the artist to engage in the creative process. The NEA cannot control what is done once this process begins. To do so would be to violate self-determination and authenticity. And yes, this is wrought with risk. But that is what art is about - risk. Risking new things, risking boundaries being challenged, risking being outraged. When you only look at art as a product that can be defined as good or bad we objectify it. In the process, we remove it from the realm of everyday life of people. This makes art powerless to affect lives because it is out of context and art was never meant to be out of context. In the final analysis, art isn't objects, it isn't performances, it isn't products. It is people. People telling their story. It is people preserving their cultural heritage, exploring the condition of their lives, expressing their dreams and their fears, expanding and creating new inscapes that challenge and change their lives and their communities in which they live.

People in rural and small communities don't need someone telling them what is good or bad art - they know that. Or, at least they know what they like and don't like - what they like they will support and what they don't like, they will not support. It is that simple. That isn't the issue facing them right now. They don't need anyone from the outside telling them what they can and can't see or do. What they need is someone willing to give them the resources to do what must be done to save their communities. Resources means money and it means technical assistance, organizational development, and professional training so they can create their art and nurture the rural genius that is their special gift. This is what the NEA is about and that is why I am here today to support the appropriations of the NEA.

The Role of the NEA in Rural and Small Communities

I have talked with Richard Huff, Director of the NEA Locals Program and I have listened to him discuss ways in which he believes that the NEA can help American rural and small communities. He has listened to those of us who are working in this setting now and is incorporating these ideas into his proposals. I believe that the time is right for something tremendous to happen. I get excited when I think of the possibilities. And increased support for the NEA can make this happen.

I know that I am going against current thinking because we live in a time when the budget deficit means everything has to be cut. And if we were talking about art as a luxury limited to a few, I would agree this would need to be done. But I hope I have convinced you that art is much more than that. And we can't afford to cut the things that will help us be productive and overcome the problems. Rural and small communities are essential to the growth and development of this country. We have to do something to help them survive and to flourish. I believe that the NEA can do this and I urge Congress to give it the increase it needs to accomplish this task. I challenge you to do it and to mandate the NEA to monitor its impact. This can be done and when it is you will be amazed at what a difference it can make. Perhaps there are few ways in which the Federal Government can impact rural and small communities as much as through the support of programs of the NEA to help rural and small community arts. As long as it is done in such a way to preserve community authenticity and self-determiniation, support from the NEA can be a vital force for change and community development.

The NEA has often been looked at by those of us who work with and in rural and small communities as elitist, separated, living in a vacuum, and irrelevant to what we are doing. I would not be honest with you were I not to acknowledge that there are many individuals in rural and small communities today who still feel the same way. But some of that is because we haven't done a good job of telling our story and letting them know the difference that state and federal funding for the arts has had. But this is changing. In Missouri, the NEA supports the Missouri Arts Council, arts organizations, and programs in the amount of 2.5 million dollars and this has had a tremendous impact on the rural and small communities. Anthony Radich, Executive Director of the Missouri Arts Council has been firm in his support of rural and small community development. His only limitation is the ability to come up with the necessary funds to

do what has to be done. Increased appropriations to the NEA can in turn support the Missouri Arts Council and help accomplish this task.

For many the development of the NEA Locals Program has made a significant difference. It has leveraged hundreds of thousands of dollars at the local level that would never have come forth without the invitation made by the NEA. Under the direction of Richard Huff, it is going even further to meet these needs and to be accessible to the rural and small communities in our country. I am currently working on a special committee to assess and examine the needs of local community arts administrators all across the country to see what special skill training they need to help them do their job in their community. This is effective use of NEA funds. I have talked with Richard and I have heard his proposals for new and innovative skill-training, technical assistance, and funding support that is one the most exciting new developments in rural and small community arts. I have seen a sensitivity to rural and small community concerns become part of the national dialogue, even though few of us know how to address these needs. All I want to say is we don't have to address the needs. All we need to do is to give the people in these communities the resources necessary to address these needs themselves and they will do it. The rural genius is there. All we have to do is to give them the invitation and the means to nurture that rural genius into reality. Challenge them to do so and they will accept the challlenge. And believe, me, you will be just as staggered as I have been when you see what just a little money does in these communities. Just give them the chance.

Rural Genius In Action

Columbia College, a small private institution, didn't wait around. Through the vision of its President, Dr. Donald B. Ruthenberg, and his willingness to be open to new ideas, combined with the support of the NEA, the Center for Community & Cultural Studies was established. Created for the purpose of promoting rural and small community cultural development, the Center has already begun to make a difference. Programs like this are being created out of need all over America, meeting the unique and particular needs of the region and cultural context in which they exist and serve. But there is so much more that is needed. The NEA helped make the "training of trainers" program of the Center possible, it can do the same elsewhere.

These are just a few of the things that I have experienced and seen. There is so much more out there that I haven't even touched upon today. I feel inadequate to express this because it is so great and so diverse, one person cannot tell the whole story but I can tell you part of it. I have tried to do that today. I have told you how I have seen the arts change the lives of individuals and communities in which I have lived and served. And I have told you of my conviction that the NEA is a part of this and needs to increase this role. We have a lot of work to do. We need your help. It will make a difference. I urge you to protect one of America's most valuable natural resources - reinvest in rural genius by supporting increased appropriations for the National Endowment for the Arts.

# APPENDIX A

## Statements Submitted by Patrick Overton's Communication Class

Good morning. My name is Trenna Travis. I am addressing these views today on behalf of myself as an artist and others who have felt and feared censorship's assault on artistic freedom and the basic freedom of expression. The art community is erupting in protest to the current attempts of Congress and the NEA to stifle such rights. Since Congress has taken on the role of both censor and art critic, we must all, as menbers of the art community, be aware and prepare for funds to be revoked for up to five years, all for showing "undesirable" art.

But who is to say what is desirable? Currently, for work to be considered obscene it must be "utterly devoid of significant literary, artistic, political, or scientific value." Recently, Senator Jesse Helms has proposed a more specific classification that would revoke NEA funding. These guidelines, if passed, would be the broadest span of censorship outside times of war. Again, what is obscene to one may be another's lifestyle or simple way of expression. To use an analogy in opposition of censorship: Congress supports tobacco farming, yet a lit cigarette is certainly offensive to many.

Art is a symbol of sho I am, you are, and the freedom that this country is supposed to represent. At the very core of artists' education is fredom of expression. What would happen if Senator Helm's wording becomes law? Artists would need to realize the "safe" boundaries, and understand the ramifications if they step outside them.

Of course, we all have a social responsibility; we are not ethically or morally free to do whatever we want on a mere whim. We, as individuals, must understand what we are trying to communicate to our viewers. I believe that if an artist feels strongly about exhibiting her work, after examining her voluntary social obligation to modify a design that might prove unneccessarily offensive, she should have the right to do so.

"If the proposed restrictions on the NEA become law, they will assuredly have enormous impact on the creative life through the arts in this country. They will stifle expiremental and groundbreaking work as effectively as burning the canvases or closing the theaters.

"It also occasionally foots the bill for a painter or poet who shocks, irritates, and angers. That is a part of what art is all about, and you can't change the nature of art with an act of Congress."

Hello. My name is Eric Bachman and I am a pre-law student at Columbia College.

I'm sure that everyone remembers when the Ayatollah Khomeini put a contract on Saomon Rushdie's life because of the book he wrote, The Satanic Verses. This is a classic example of what our Bill of Rights is protecting us from, and the Ayatollah provides us with a graphic reminder that our liberties are constantly under attack. But these attacks do not always come from abroad; often we are attacked from within.

The United States has a long history of censorship in the United States. In 1842 Congress included in the Customs Law a prohibition against the "importation of all indecent and obscene prints, palnings, lithographs, engravings, and transparencies," and in 1865 Congress made it a criminal offense to mail "obscene" material. In 1957, in the landmark censorship case of Roth vs the United States, the Supreme Court declared that obscenity is "utterly without redeeming social importance" and therefore falls outside the protection intended for freedom of speech and press. In this case, the court gave a very broad definition of obscenity: anything that incites a lavoscious thought or arouse a lustful desire was to be considered obscene. Needless to say, the vagueness of this definition created hundreds of other cases that were led to the steps of the Supreme Court.

Obscenity is not the only target of censorship that we are faced with today. You might recall a Supreme Court case of January of 1988 when the court upheld by a five to three majority the right of a high school principal in Hazelwood, Missouri, to delete from the high school newspaper two pages that contained articles on divorce and student pregnancy. Justice Byron R. White, for the majority opinion, stated that "no violation of first amendment rights had occurred." Why should anyone respect Justice White;s opinion? He and the four other justices in no way respected the rights of those high school students. I thought the whole basis of our Bill of Rights was to protect the minority opinions from the opinions of the majority.

Freedom of the Press. Is that no worded clearly enough?

Justice Black, concurring from the dissent in the Roth case, said, "If the First Amendment guarantee of freedom of speech and the press is to mean anything in this field, it must allow protests even against the moral code that the standard of the day sets for the community. In other words, literature should not be supressed merely because it offends the moral code of the censor... the test that supresses a cheap tract today can supress an literary gem tomorrow. I would give the broad sweep of the First Amendment full support. I have the same confidence in the ability of our people to reject noxious literature as I have in their capacity to sort out the true from the false in theology, economics, politics, and any other field."

I also support the "broad sweep" of the First Amendment and I too have faith in the people of this country. I believe that every person should be their own censor and that parents have the right and duty to censor what their children see, hear, or read. Isn't there a fundamental difference between the right not to participate and preventing others from participating?

I think there is.

Hello. My name is Dawn Wolf. I'm a novice art critic and full time student at Columbia College. I'd like to open up today by asking: **Who's to say?**

Art is a vast range of attitudes; art is a symbol of the democratic spirit. Art offers each citizen freedom of choice: to look, to turn away, to raqil against.

A state court is to decide in the next few weeks whether seven of 175 of Robert Maplethorpe's photographs– on display at the Contemporary Art Center in Cincinnati–are to be considered obscene. People from all over waited in lines for hours to see his work at the center. The doors were to be opened at 7:00 a.m., but the lines were so long they had to open early. When they let the spectators in, some were asking, "So, this is what all the ruckuss is about?" Many stated that women have been exploited in this way for many years and yet people are so disturbed because the pictures are of men.

The show was cancelled at the Corcoran Gallery in Washington because it raised questions about the respective responsibilities of Congress and the National Endowment of Arts as guardians of American culture. Although the Corcoran discontinued the display, the director was forced to resign because of this decision, and legislators have been threatening to cut the NEA's budget if it doesn't start toeing a more acceptable public line.

If artists are only going to take pictures of waterfalls, then we are blatantly ignoring the role of the artist to comment on both the good and the bad in the society that we, in fact, created. Somewhere along the line, some people forget about the basic freedoms of this country. Freedom is to see. Freedom is to choose.

I have only one question for all of you: **who's to say?**

Hello. I'm Julie Barkelew. I am a college student and, most importantly, the mother of two small children. I want to talk to you today about protecting them, and what you can do to help me.

Every parent wants to protect their kids– there's something about the complete and absolute responsibility of parenthood that is almost awe-inspiring. But being a parent is **my** job; it is not the responsibility of Mrs. Jones, the librarian, or Mr. Groves, the sixth grade teacher, or the City of Columbia, or the United States Government. And it is I who must take to the task of deciding what they should and should not see, or hear. I can make that judgement because I know their personalities and their maturity levels as no one else does, and in my home I would never knowingly expose them to literature or music that IU did not think they were prepared for.

But that is not what I meant when I spoke of protecting my children. They don't need protection from music, or art, or literature– I do not believe these things can hurt my kids. They may confuse them, yes, they may pique their curiosity, they may provoke them to ask questions that perhaps I'm not so sure I'm ready to answer. **But creativity is never harmful.**

My children do **need protection**, however. They need protection from the group of **extremists** that are trying to take away their rightrs– first their right to read and see and listen to what they choose, and secondly, their right to express themselves and create.

The true danger, however, does not lie with these vocal extremists I just spoke of. They have all the right in the world to let their message be heard. The danger lies at your feet. You are the people who have the ability to help me protect my kids. Who will you listen to? Will you uphold the rights we, as citizens of this country, are guaranteed? Will you, as gatekeepers for future generations, be responsible for them and ensure that they have the opportunity to learn and create and expand the power of our nation? Or will you succumb to the persistant prodding of those who wish to shield our children and our country's future from the true face of the society in which we live?

To express onself, to become aware of oneself as an individual, is to **create.** For the government to censure this expression of self is an attempt at manipulation of the individual; for the government to choose who can and cannot be exposed to certain forms of creativity is fascist. This, my friends, is from what my children need protection. They were born into a free society, and I want to raise them in a free society.

To me, it is a matter of priorities. No, I prefer my children don't ever want to listen to sexually explicit rap music, or violent heavy metal. But that stuff is harmless kid's stuff when compared to the threat of losing their precious First Amendment rights. I'm not afraid of Motley Crue, or Robert Maplethorpe; I'm not even afraid of Mark Twain. These people do not have the potential to harm my children, to affect their lives forever, that you have, as representatives of the United States Government.

tues. may 8th, 1990

My consternation in the general area of censorship lies specifically in the selection by someone else of what I can or cannot be allowed to read. I view such action as not only a blatant attempt by the few to impose a narrow minded standard on the many, but a flagrant trespass upon one of our most basic rights as American citizens. I submit to you that it is not only the censoring of books that is in question, but the very right and privilege to learn about our world and ourselves.

As far as I am aware, we still are under the leadership of a president not a czar or fuehrer.

Will we imprison those who would emulate De Bois and Voltaire? Are we to exile the likes of Thomas Mann and Lord Byron? Does the hemlock after all these years still await Socrates?

I must ask myself, and you as legislators, how we as a reasoning society can allow attacks on such works as THE ADVENTURES OF HUCKLEBERRY FINN and CATCHER IN THE RYE?

It flys in the face of all thinking individuals. Here are books that ask us to search deeply within ourselves and they would be removed from circulation by those who will not face what they see in their own depths.

I am not one who readily lends himself to radical causes or concerns, but in this instance feel compelled to speak out. My strong feelings on this subject can best be reflected in the words of Dylan Thomas: "Do not go gentle into that good night. Rage, rage against the dying of the light."

Will you not help to keep the light burning brightly?

William L. Torreyson
Student at Columbia College

Mr. YATES. Mr. Lazarus.

VISUAL ARTS EDUCATION

Mr. LAZARUS. Mr. Chairman, I am Fred Lazarus, representing the National Assembly for Visual Arts Education. I am here speaking to the issue that we find most critical, to fostering creativity, and creating a climate that understands the creative process.

Mr. YATES. Your statement is going into the record, so don't speak too long.

Mr. LAZARUS. I won't.

There have been many reasons over the last 25 years that the arts in this country have fostered. And certainly the role that has been played by the National Endowment for the Arts and the state art agencies have been critical to that process. The area that has been declining during this 25-year period is art education.

Throughout this country, and particularly in the urban and rural parts of this country, art education has declined to the point that it is almost nonexistent. We have seen community after community let go its art educators and let the arts education programs die.

During the past decade, we have seen a lot of discussion at the National Endowment for the Arts and in the Congress about art education. A decade ago the National Endowment for the Arts, working with Ernie Boyer at the Department of Education commissioned a study on the education, training and development of art. Recently the Congress mandated the Endowment to do a study on elementary and secondary arts education. It is up to this committee, and the Congress, to make sure that these reports are not left permanently on the shelves.

The National Endowment for the Arts is the appropriate agency to provide leadership for the quality of arts education in this country. We have seen precedents in the National Science Foundation and in the National Endowment for the Humanities where these agencies have recommended quality commitment to subject matter areas that are not being developed properly in the school systems of our country.

The National Endowment for the Arts has consistently avoided that responsibility. The role that it has played has been token. The role that has been played has been to provide artists and residents in other programs without dealing with the substance of arts education in our schools. That role is very different than the effective role that we have seen from a sister agency like the National Science Foundation.

I have included in my testimony an article that I call to your attention that was written by Charles Fowler.

Mr. YATES. Charles?

Mr. LAZARUS. Charles Fowler. That articulately describes the role of the National Science Foundation and its relationship in a way that that analogy can be used as a way of fostering a program of arts endowment support for arts education.

Mr. YATES. We will read it.

Mr. LAZARUS. The National Endowment for the Arts needs to provide this leadership; arts education needs this kind of leadership. We will not make any progress without this kind of national voice and national leadership. We need your support of substantive arts education to make this happen.

Thank you.

[The prepared statement of Mr. Lazarus and the information follow:]

Testimony

Submitted to the House Appropriations Subcommittee

on Interior and Related Agencies

by

Fred Lazarus

Representing

The National Assembly for Visual Arts Education

May 15, 1990

Mr. Chairman, Members of the Committee. I am Fred Lazarus, representing the National Assembly for Visual Arts Education. I am here speaking to the issue that we find most critical to fostering creativity and to creating a climate that understands the creative process.

Although there may be many reasons for growth in the arts during the past 25 years, certainly the National Endowment and state and local arts agencies have played a major role. At these hearings, you have heard strong testimony documenting this. It has proven its value and requires increased support.

There is only one area where the trends have been negative--art education. The lack of progress in art education, and in many cases, deterioration of education programs and opportunities have also been a result of many factors; however, the Endowment's inability to provide leadership in this area has certainly been a contributing factor.

During the past decade, there has been significant discussion on the status and needs of art education at the elementary and secondary level. In the late 70s there was a focus on the education, training and development of the professional artists. In spite of the significant dialogue and rhetoric, little has or is being done in these areas.

Mr. Chairman, the National Endowment in its report "Toward Civilization," which the congress requested, stated that it should be playing a role similar to the National Science Foundation. The report, initiated over a decade ago by Nancy Hanks and Ernest Boyer, then Commissioner of Education, mandated National Endowment for the Arts' leadership in the education of professional artists. However, the past 25 years have demonstrated that the structure and nature of the Arts Endowment inhibit its ability to provide the effective leadership required in arts education.

We have asked the authorizing committees to consider developing a new structure that will provide arts education the degree of leadership it desperately deserves. Leadership to provide the resources and the mandate in the following areas at the elementary and secondary levels:

1. Promote and encourage the development of improved curriculum guides, courses and curriculum materials
2. Work with the Department of Education to enhance the assessment tools and resources
3. Improve the quality of teachers and artists
4. Develop research to provide needed data to the field
5. Encourage the arts institutions to work with the educational agencies and organizations in the development of quality arts education.

Mr. Chairman, in the past, you have often questioned whether the National Endowment for the Arts is the proper agency to provide this leadership and take this role. I have included with my written testimony an article recently published by Charles Fowler that clearly states why this role is appropriate. The federal government has looked to the National Science Foundation and the National Endowment for the Humanities for this kind of subject matter leadership in education. The Arts Endowment must represent the voice for quality arts education just as these agencies are the voice for science and humanities.

A comprehensive program of support for arts education will require a commitment equal to what has been done in the past for the arts institutions. However, in this case, the institutions should and must be a resource and a means to the end. In addition, the Endowment must utilize the nation's educational institutions that are committed to the professional development of the artists and art educators as well as state and local arts agencies.

Mr. Chairman, we have asked the authorizing committee in this round of authorization to develop a structure within the National Endowment for the Arts which will keep the report Congress mandated from being put on the shelf and will make it become a plan for new leadership. We ask you to provide the required appropriation to make this program come to life. Mr. Chairman, the future of the arts and our children depend on it.

March/April 1990
Volume 91, Number 4

DESIGN FOR

# ARTS IN EDUCATION

AUGUST W STAUB
Toys, Adults, Frivolity, Understanding, and the Demise of Serious Art Education

CHARLES FOWLER
on the National Endowment for the Arts: Does the National Science Foundation point the way?

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# Arts Education and the NEA: Does the National Science Foundation Point the Way?

CHARLES FOWLER

In its approach to education, the National Science Foundation (NSF), counterpart of the National Endowment for the Arts (NEA) in science, provides a possible model for the NEA. Can a thoughtful look at how the NSF handles education help the NEA answer such vexing questions as: Should the NEA be involved in arts education at all, or should the U.S. Department of Education (DOE) assume that responsibility? If the NEA should assume some responsibility for arts education, what role is appropriate? How should the responsibilities between the DOE and the NEA be distinguished?

*In its approach to education, what might the NEA learn from the NSF, an agency fifteen years its senior?*

In the conclusions to its 1988 report on arts education, the NEA acknowledges that the roles of the NEA and the NSF in education are similar.

> While it is not an education agency, the Endowment should pursue current initiatives and, to some degree, operate in the arts education area as do the National Endowment for the Humanities and the National Science Foundation in humanities and science education.[1]

In outlining its responsibilities in arts education, the NEA report notes the parallel between the two agencies:

> The National Endowment for the Arts, which is to arts education what the National Science Foundation is to science education, should (i) make the case for arts education, (ii) facilitate collaboration among the found sectors concerned with arts education (governance, education, arts, business-producer) to make it a basic and sequential part of school instruction, and (iii) assist development and distribution of curricular, instructional, and assessment models for the benefit of state and local education authorities.[2]

Should the NEA assume responsibilities in arts education similar to those of the NSF in science education? In its approach to education, what might the NEA learn from the NSF, an agency fifteen years its senior?

### Similarities and Differences

In their overall pattern of organization, the NSF and the NEA are similar. The NSF has a director and a twenty-four-member policy-making National Science Board appointed by the president, while the NEA has a chairman and a twenty-six-member National Council on the Arts, an advisory body, also appointed by the president. Like the NEA, the NSF is largely a grant-making agency, established to promote the progress of science and support the work of scientists. Similarly, the National Foundation on the Arts and the Humanities was established primarily "to promote progress and scholarship in the humanities and the arts in the United States." Grants at both agencies are decided on the basis of merit through peer review, a system that assures projects of the highest quality (though, according to some recent congressional critics of the arts, projects not necessarily accountable to public taste).

The differences between the two agencies

become startlingly clear in their vastly disparate budgets, the priority they give to education, and their approach to solving educational problems. Currently, the NSF's budget is $1.8 billion, most of which is spent on basic research. Ten percent of this budget, or a total of about $171 million, now goes to the Directorate for Science and Engineering Education, one of the NSF's eight major organizational units. Additional smaller amounts go for educational support through the programs of several of NSF's other directorates—those, for example, in the biological, behavioral, and social sciences, in computer and information science and engineering, in geosciences, and in mathematical and physical sciences—bringing the amount spent for education to somewhat more than 10 percent of the NSF's total budget.

During the 1960s, following the USSR's launching of *Sputnik*, the educational budget of the NSF reached about 25 percent of the total NSF budget, the highest it has ever been. During this period, the NEA's educational budget reached 11 percent of the total NEA budget, the highest percentage it has attained within NEA's appropriation. As it stood during the 1989 fiscal year, NEA's budget for its Arts in Education Program commanded just 3.5 percent of NEA's total budget.[3] At the time of this writing, the total proposed appropriation for fiscal 1990 for the NEA is $170 million, somewhat less than the amount the NSF budgets just for education. The $1 million budget increase for the Arts in Education (AIE) Program that the NEA recommended to Congress has been kept in the budget but given over to other programs, leaving the AIE program with the same budget but further reducing its percentage within the whole.

Given the impetus of NEA's recent report on arts education,[4] Congress's response to those needs is minimal. Considering the enormity of the problems besetting arts education and the crisis facing many arts enterprises and institutions, should educational initiatives assume a more global responsibility, as they do at the NSF? In order to give more adequate support to educational initiatives, should Congress consider providing additional funding to raise the NEA's budget for education to 10 percent of its total budget, using the NSF as a guide?

### Why Education Is Not a High Priority at the NEA

By its own account, the NEA acknowledges that, "notwithstanding the Endowment's increased emphasis on arts education, it spends less time and money, as a proportion of its overall activities, on arts education than do its counterpart agencies, the National Endowment for the Humanities and the National Science Foundation, on humanities and science education."[5] These differences, the report states, are because the NEA "has traditionally focused its support on professional artists and arts institutions rather than education, while the Humanities Endowment and the National Science Foundation have, from their beginnings, considered education to be one of their principal priorities."[6] The report goes on to suggest that "these differences may stem in part from the general perception that education in the humanities and sciences is necessary to understand, appreciate and use them, while the 'serious' arts, like entertainment, can be experienced without knowing anything about them."

There are other, far more important, reasons for these differences. First, as far as the lack of educational priority represents a public perception, the humanities and sciences are more clearly connected to the political and economic fortunes of the country, whereas the arts are not seen as central to the national purpose. It follows, then, that education in the humanities and sciences is politically and economically necessary, while education in the arts is not.

The second important reason for the difference has nothing to do with the public. The NEA has focused its support on artists and arts institutions and not on education because artists and arts institutions have not, until recently, significantly connected their own enterprises with education. When the legislation was first written, they did not perceive education to be central to their well-being and future. They did not view education as part of the world of the arts in the way that scientists quite naturally view education in science to be part of the total scientific enterprise.

This schism is unfortunate and shortsighted. In truth, there can be no art or artists without some form of education, nor would there be any arts institutions in U.S. society without the infrastructure of education to

sustain them. The well-being of our cultural enterprises depends directly upon the effectiveness of education in the arts.[7] Yet there is still resistance to this notion and to the idea that education is a natural part of the responsibility of any federal program for the arts. There is really no other way that the NEA can assure that the arts, our artists, and our cultural institutions truly flourish than by giving concomitant attention to education.

The case could be argued that science is more beholden to education than are the arts. Most scientists are supported by universities or industries; few exist on their own. Numbers of artists are also supported by universities or sustained by arts organizations and institutions, the arts "industry," but many are self-supporting. The main difference here is the total lack of desperation in science. Artists and arts institutions seem always to be straining to survive. They are simply not valued the way science is. This desperation puts a competitive wedge into the field. Survival breeds a short-term mentality. Education is a long-term solution. Hunger is an expedient need that tends to override the sensible, down-the-road planning that might accord education some priority.

A third reason for the lack of status afforded education at the Endowment is that some artists and arts organizations think of the NEA as "their" nest egg. They fear what would happen to the NEA if it came under the grip of education and educators and the voracious needs of education eclipsed their own. Then, too, based on what they know about arts education, they are doubtful that it gives them much real hope of solving their always impending insolvency. In general, they are not enamored with what they see of arts education programs in public schools and fail to see how such programs can alleviate their problems. These attitudes may pose the most serious obstacle to the expansion of the NEA's efforts and its assumption of greater responsibility in education.

If arts education programs simply are not good enough, is this not sufficient justification for federal initiatives to make them better? Arts enterprises may be digging their own graves with short-term solutions. They may be spiting themselves in fighting for a closed shop at the Endowment and in underestimating the potential of education. But that potential is in serious trouble. For the past decade, perhaps longer, arts programs in many U.S. schools have been systematically dismantled. In our largest cities, youths are being "educated" with little or no access to their cultural heritage. In many schools, the possible significance of an education in the arts is largely unrecognized, often ignored, generally underrated. Then, too, opportunities to study the arts are blatantly uneven across the country. The direct result of this neglect is a downtrodden army of cultureless children marching into a barren and depleted adulthood and taking American civilization with them. And the sheer numbers of these future citizens confront the nation with prospects of a diminishing cultural future.[8]

If there must be accountability for public funds spent on the arts, then who will the arts be accountable to—this indifferent and disinterested majority? The crass neglect of arts education in our schools is already having serious and eroding residual effects on arts institutions and on U.S. culture. The Denver Symphony is but one example of an orchestra in search of an adequate audience. Opera companies, which have the flexibility to tailor their seasons to financial realities, are shortening their seasons, doing less experimental work, and employing fewer world-renowned stars. Museums are considering adopting a more entertaining theme-park approach in order to maintain public interest—and support. The Broadway stage is in serious trouble. Many theatre and ballet companies are struggling for survival. Among the difficulties that many arts enterprises are facing is their estrangement from prevailing values and priorities. But estrangement works two ways. Today, large segments of the American public lack affinity with the arts, and that points directly to a deficiency of effective education.

### NSF's Mandate in Education

When it comes to education, the NSF takes nothing for granted. Of the seven functions of the NSF as listed in Section 3 of the latest statutory authority for the NSF, dated February 1989, five specify education. The first function, for example, states in part that the NSF is authorized and directed "to initiate and support basic scientific research and programs to strengthen scientific research potential and science education pro-

grams at all levels. . . ." The second function is "to award . . . scholarships and graduate fellowships for study and research in the sciences or in engineering." So it goes. In 1985, sponsibilities of the NSF in science and engineering education (see box).
sponsibilities of the NSF in science and engineering education (see box).

The NSF's role and responsibility in science education is intensive and extensive. "We want to affect everybody," says Arnold Strassenberg, the physicist who serves as director of the Division of Materials Development, Research, and Informal Science Education, one of five divisions that form the NSF's Directorate for Science and Engineering Education.[9] "The main goal of the NSF is to broaden the base of science education for all students," much as the NEA's main goal, as stated in its report, is to make arts education a part of basic education for all students. The NSF wants to achieve a citizenry that is literate in science, just as the NEA wants a citizenry that is literate in the arts. "Out of this can come the option of selecting a career in science, but we want a literate citizenry first. It is important that people not be turned off to science and its importance," Strassen-

**Section III**
**Title I—National Science Foundation Science and Engineering Education**

**Policy**

SEC. 101. (a) The Congress declares that the science and engineering education responsibilities of the National Science Foundation are—

(1) to improve the quality of instruction in the fields of mathematics, sciences, and engineering;

(2) to support research, fellowships, teacher-faculty-business exchange programs in mathematics, science, and engineering;

(3) to improve the quality and availability of instrumentation for mathematics, science, and engineering instruction;

(4) to encourage partnerships in education between local and state education agencies, business and industry, colleges and universities, and cultural and professional institutions and societies; and

(5) to improve the quality of education at all levels in the fields of mathematics, science, and engineering.

(b) In exercising its responsibilities to strengthen scientific and engineering research potential and science and engineering education programs at all levels, the Foundation shall avoid undue concentration of support for research and education activities.

**Functional Objectives: Uses of Funds**

SEC. 102. (a) In carrying out its science and engineering education responsibilities, the Foundation shall have the following functional objectives: public understanding of science and technology, faculty enhancement, student education and training, instructional development and instrumentation, and materials development and dissemination.

(b) Funds under this title shall, consistent with such functional objectives, be used for—

(1) enhancement of public understanding of science and engineering through informal education activities using a variety of mediums such as broadcasting, museums, clubs, and amateur science societies;

(2) development of new science and engineering faculty resources and talents;

(3) enhancement of the quality of science and engineering instruction in colleges of teacher education;

(4) development of two-year community college faculty and instructors especially in high echnology fields;

(5) development of two-year community college faculty and instructors especially in high echnology fields;

(6) development of precollege mathematics, science and engineering education and training;

(7) encouragement of potential students, including underrepresented and undeserved popuations, to pursue careers in mathematics, scienæ, engineering, and critical foreign languages;

(8) development of instructional instrumentation and systems for postsecondary technical, engineering, and scientific education; and

(9) development of science, engineering, and education networks to aid in the development and dissemination of successful curricula, nethods, and materials.

*Source:* National Science Foundation Statutory Authority Act, 1989, Section III.

[Among the other provisions of Section III, the National Science Foundation is given authority for the followng: to give grants for teacher institutes and for materials development and methods research for mathematics, science, and engineering; to carry out a program of graduate fellowships; and to support faculty exchange programs in institutions serving substantial minority students.—*CF*]

berg maintains. Teaching appreciation for science is considered so important that half of the NSF's educational funds is spent on elementary and middle school education.

In 1987, the NSF announced a $50 million, four-year effort to greatly expand and upgrade science education for elementary school children. One of the NSF's other current targets is the middle school. "Teachers are prepared either for elementary or secondary schools," Strassenberg says. "They know little about 10- to 13-year-old adolescents." The NSF is trying to persuade colleges to prepare expert teachers for the middle school level. The major NSF-sponsored curriculum development efforts following the launching of *Sputnik* thirty years ago were at the high school level.

Of the NSF's five educational units, two concentrate on the K–12 area. One of these pre-college units, the Division of Teacher Preparation and Enhancement, deals with teacher education. About two-thirds of its $63.5 million budget (or $43.2 million) go toward in-service education, a large part of which supports summer institutes for elementary and middle school teachers. The balance of funds goes to improve the undergraduate curriculum for elementary teachers. Projects are submitted, and the NSF's peer panels choose the best for funding.

The other K–12 unit is the Division of Materials Development, Research and Informal Science Education. Here the emphasis is on creating educational materials. Some projects are small—for example, the development of a five-week unit on environmental education—and some are large—for example, development of entire new curricula in cooperation with commercial publishers. Currently, seven projects are being funded on the elementary level, each of which receives about $750,000 each year for five years. There are four projects on the middle school level. "The NSF does not deal with local school systems in these large curricular projects," Strassenberg says, "because it found that one district does not impact others; there are few Ph.D.s on the local level and, therefore, a lack of creative ideas and depth of expertise; and school districts are not as successful at grantsmanship." Publishers involved in these curriculum development projects commit themselves to return the government "risk capital" in the form of educating teachers to use the new materials. The risk capital permits the publishers to try something new and to subject materials to trial and feedback to make sure that they work. "Publishers had gotten to the point that they could not afford to develop educational materials that had video and computer components," says Strassenberg. The involvement of publishers also guarantees that the new materials that are developed will be marketed and made widely available.

Through its peer panels, the NSF assures that scientists and science educators work together to find innovative solutions to current problems and to keep the field on the cutting edge of experimental activities. In developing educational materials, for example, the subject-matter expertise of scientists and the expertise of science educators in matters of learning and teaching make for productive interaction. "But the tensions between scientists and science educators are huge and haven't been solved," Strassenberg admits. "The majority of science courses that prospective elementary teachers take are poor. There is no lab experience. They are all wrong for a teacher." The NSF has invited projects from colleges to get them to improve those courses, but one requirement is that the team must include at least one scientist. "That requirement—that science educators must work with a scientist—has stymied our getting projects. They have never consulted each other. There tends to be distrust. The interaction is difficult. The scientists were arrogant and looked down on science education."

In the area of materials development, scientists and educators tend to work well together after an initial period of adustment. "Scientists know the subject matter but are aware that they lack the knowledge of elementary teaching, so the cooperation here works well," Strassenberg says. These projects are relatively large and lengthy. They require a good deal of interaction, which both groups find stimulating. "They find that success depends on the knowledges of each group." In the arts, the counterpart of this effort would be a materials development project that would require the collaboration of artists and arts educators. "If the mix is rich enough," Strassenberg says, "success is assured."

Apparently, in educational approach, science has taken a leaf from the arts. "One

thing all science educators agree on," Strassenberg says, "is that students must *do* science themselves, not be told about it. We must get them involved in the process." And the NSF is pursuing the idea of having one science specialist among the classroom teachers in every elementary school. This specialist would hold workshops for the other teachers to show them how to teach. The NSF is also trying to establish an interdisciplinary science course for elementary teachers. "As it is now, they take one or two highly specialized courses—biology, physics, or chemistry—which do not prepare them to teach general science to children."

NSF officials anticipate that these new participatory science curricula for elementary students will be put into thousands of schools during the next few years. Combined with its efforts to improve teacher preparation in science, the NSF hopes to establish science as a basic course for elementary students, increasing the time spent each day teaching science to young children from a few minutes to an hour.

### NEA's Mandate in Education

In contrast to the NSF's insistent and persistent role in science and mathematics education, the NEA's role in arts education has always been rather modest and sometimes reluctant. This lack of strong commitment reflects the ambiguous language surrounding the subject of arts education contained in the original legislative mandate for the NEA. The "Declaration of Purpose" in the 1965 Act that established the National Foundation on the Arts and the Humanities stated that "democracy demands wisdom and vision in its citizens and that it must therefore foster and support a form of education designed to make people masters of their technology and not its unthinking servant," and that "it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent."[10]

Chairmen of the NEA from 1981 to 1989, up to the time of Frank Hodsoll, found these vague allusions to support for arts education relatively easy to ignore. But Hodsoll, too, was cautious. In spite of his personal interest in the area of education and his support of the NEA's increased involvement in it, Hodsoll expressed reservations. He declared, for example, that "the Endowment's role [in arts education] must remain a modest and humble one."[11] To make the point absolutely clear, he added that "the Endowment is not an education agency, and we are not educators."

When asked during the 1985 congressional reauthorization hearings on the NEA whether he would welcome new or additional authority at the Endowment to pursue new programs and assume greater leadership in arts education, Hodsoll said, "The law, as presently written, provides ample opportunity and authority to advance the cause of arts education." But the fact remained that, depending upon their particular viewpoint and insight, future chairmen might not interpret the law as broadly as Hodsoll did, again leaving arts education in a state of abject neglect. In light of the vacuum of policy on arts education at the DOE, the language in the reauthorization legislation was amended to make the NEA's responsibility for arts education more explicit. Congress added the following new statement to the NEA's declaration of purpose:

> that Americans should receive in school, background and preparation in the arts and humanities to enable them to recognize and appreciate the aesthetic dimensions of our lives, the diversity of excellence that comprises our cultural heritage, and artistic and scholarly expression.[12]

This new mandate not only assigns major responsibility for arts education to the NEA, it assures that the next chairman cannot interpret the NEA's mission otherwise.

In 1986, in direct response to this new mandate, the NEA adopted new regulations governing its newly constituted Arts in Education Program. This program now dispenses funds in three ways: through State Arts in Education Grants that go directly to state arts agencies to support artist residencies as well as programs designed to enhance arts education in schools and other settings; through Arts in Schools Basic Education Grants that, again, go directly to those state arts agencies that are selected on the basis of their plan to make the arts in elementary and secondary schools a more substantive and sequential part of the basic curriculum; and through Special Projects, a broad category of funds

for arts organizations and institutions, education agencies and districts, service and professional organizations, state and local arts agencies, and regional organizations to support mainline arts education initiatives, including curriculum development, teacher education, development of teaching materials, evaluation, data gathering, and symposia.

These new initiatives mark a significant turning point in the relationship of the NEA to arts education. The NEA, which for the better part of two decades had deliberately stayed on the fringes of arts education, has made a firm commitment to involve itself directly in curriculum-based arts instruction. No longer are its initiatives limited primarily to support for artist residencies. Federal funds are now made available for a wide range of activities and programming to help make the arts a part of basic education.

### The Differences in Educational Approach

The NSF is pro-active. When it becomes aware of an educational problem in science, it issues a Request for Proposal (RFP) that invites the appropriate agencies or individuals to submit proposals to solve it. The NEA is a novice in this area. Its first such venture was loudly resisted by the arts education community, and three additional proposed efforts were withdrawn at the advice of its newly organized Advisory Board on Arts Education. Perhaps the difference is that the NSF is generally not *prescriptive* about its agenda for science education. It may put out an RFP for the field to develop a general course in science for prospective elementary teachers, but it does not dictate what that curriculum should be. The NSF exercises care to size up where the field has problems, then asks it to come up with its own solutions. It is *conscriptive*; rather than dictate specific solutions, it enlists the best possible people and the finest resources in the country to work on a particular problem. The result of this approach is that the NSF supports many curriculum projects in science simultaneously. It believes that science education needs alternatives, not just one answer.

In contrast, the NEA tends to set the parameters for what it wants arts education to be: that, for example, it should "provide for instruction in history and critical analysis as well as production and performance" (along the lines of the Getty model); that it should encompass "the all-pervasive design and media arts"; that curricula should be "comprehensive and sequential"; that "each school district should implement a comprehensive testing program in the arts based on the district's arts curriculum"; and that "the program should address creation, performance, history, critical analysis, and the place of the arts in society."[13]

For example, the recent RFP that the NEA proposed for a general course in the arts for grades 9–12 specified the following strictures:

> The curricula must ensure that students are exposed to the following in the arts of dance, design, media, music, theater, and visual art: learn about the history of the art form; learn to make critical judgments about arts products and performances; attend exhibits and performances; write and speak about arts products and performances; and learn aesthetic principles. Further, each student must have the experience of making art in at least one form, thereby learning something of the knowledge, discipline, and craft used in the creative process.[14]

Such prescriptions betray a lack of confidence in the field to formulate its own solutions, given the need for such a course.

But the general idea of issuing RFPs remains a good one. Perhaps part of the difference in the mode of operation is that the NSF's moves are carefully orchestrated and based upon close observation of science education. Once the NSF is aware of a problem, it holds outreach meetings to persuade people that there is a need to move in a certain direction (say, to create a better course to prepare elementary teachers to teach science). It seeks feedback at these sessions from the people involved. Once each year, principal investigators are brought together to share ideas. Like the NSF, the NEA is capable of asserting this kind of creative leadership. It could assume responsive and responsible policy control within a field that directly affects the well-being of the arts. In contrast to the NSF and the NEA, the DOE does not have any provision for providing this kind of leadership in the area of curriculum development in specific fields. It offers much broader kinds of educational support.

### The Role of the Department of Education

"Although there is some cooperation between the NSF and the DOE," Strassenberg says, "the two agencies generally go their

own ways." He sees their roles as different: "DOE provides formula support for schools. For example, in teacher education, the DOE does not review proposals but hands funds to the states on the basis of how many students come from dependent families. States, in turn, have their formulas for distribution. These funds have more to do with basic support and survival than with leadership and change."[15]

In contrast, the NSF funds an ambitious teacher education program. "Proposals are merit reviewed to assure that any projects that are funded have an impact on what teachers know and learn. The program is designed to create change to improve how teachers are educated. Generally, schools do not experiment with new ways of doing things. They need incentives and prompting. The NSF provides these. Innovation is not a high factor with the DOE," Strassenberg observes. In science and mathematics, the funds at the department "are pitifully small." The department hires an administrator in science and math in Title 2 (in-service teacher education in science, mathematics, and foreign languages), a program with an allocation of $120 million—not small by standards in the arts.

Although most of the DOE's funds are distributed by formula, there are modest discretionary funds; among them, the approximately $3.6 million that goes to the national arts education program at the John F. Kennedy Center for the Performing Arts, which includes Very Special Arts, a program serving the disabled. Mathematics and science are funded under both the formula and discretionary categories at the DOE because Congress designates that they will be. The DOE issues guidelines for the use of its formula grants at the state and local levels. The arts could relate to most of the DOE's initiatives and priorities: at-risk and disadvantaged students, improvement in school performance, teacher training, merit and model schools, testing and evaluation, and research. Guidelines for these programs could and should mention the arts, but rarely do.

Both the NSF and the NEA work cooperatively with the DOE on a limited basis. In the case of the NSF, for example, funding for television programming, including the well-known "1, 2, 3 Contact," is shared between both agencies. Then, too, the NSF meets once a month with the staff of the DOE's Title 2 program. The NSF also uses the DOE's National Diffusion Network to distribute information about projects that result in hard data that local school districts might be able to apply. The DOE pays the bill for local districts to hire a consultant from these projects.

The interagency cooperation is similar for the NEA and the DOE. Both agencies have jointly funded the arts education research center (administered by New York University and the University of Illinois). The DOE is supporting a study of graduation requirements that will provide important data on the arts. The NEA hopes that the DOE can work out the ways in which the arts might be included in national assessment. The NEA would welcome the DOE's involvement in curriculum development in the arts. There are ample areas, largely unexplored, for the two agencies to work together.

The difference between the NEA and the DOE is important in terms of their respective spheres of influence. The NEA lines up the artistic community in support of arts education, just as the NSF lines up the scientific community in support of science education. The NEA uses its influence to get schools connected to the arts and arts connected to schools. It also involves artists in the business of education. The NSF deliberately forces scientists and science educators to sit at the same table and attempt to solve educational problems together. "The bigger the project," Strassenberg says, "the more the two groups find they need each other." In contrast, the DOE works strictly on an education-agency to education-agency basis.

### Confusion Over Federal Responsibility

The confusion over what government agency should have responsibility for arts education is an unresolved federal problem of long duration. At the January 1989 hearing for the NEA's 1990 appropriation, Congressman Sidney Yates (D-Ill.), the vigorous champion of the arts who chairs the committee, questioned NEA Chairman Hodsoll about the request for a $1 million increase in the overall budget that was earmarked for education. He was concerned that the NEA was "getting into peripheral activities." He said, "Education, while desirable and necessary, is not, as I interpret it, a basic part of the mandate by Congress."[16] Congressman Ralph Regula

(R-Ohio), a member of the committee, reminded the chair that in 1985 the reauthorization enabling legislation was amended to make arts education one of the NEA's statutory purposes: "I see that as a major mission."[17]

Yates then expressed reservations that touch a chord with many arts groups: "The thing that troubles me about it is how major and how much activity. I think that education should take place, but I think the fundamental task of providing that ought to be the Department of Education rather than NEA." After expressing his belief that the arts are an essential part of education, he said, "I don't think there is any question about the need. The question is whether [the NEA] is the instrument for fulfilling that need."[18]

Hodsoll then explained that the primary focus of the DOE has been "dealing with special problems like integration, disadvantaged students and the like, or special problems such as allowances for students going on to college." Curricular matters are decided at the state and local level. "When the NSF was created in the fifties, from the very beginning, assistance for education, such as a development of science courses, teacher training and the like, became a part of the Science Foundation." While the basic mission of the NEA is likely to remain that of supporting the arts, professional arts institutions, and artists, Hodsoll said, "I think it is important . . . to strengthen our arts education effort."[19]

In response, Yates noted that "there isn't very much [the DOE] is doing." But he expressed reservations about "how much you are going to put into this effort," when the DOE ought to be doing it. "I don't know which of you is better able to undertake this responsibility, whether [the NEA] can do it better than a Department whose function is the teaching of subjects to the children of this country. . . ." And he reiterated: "In the absence of the Department doing it, you should do it. But I would hope in doing it, you don't lose sight of the other activities."[20]

### Dividing the Federal Responsibility

The question is not whether the national government should assert leadership in arts education, but rather where that responsibility should reside. Should responsibility for arts education be housed in the NEA or the DOE? If we take our cue from science, both agencies should have responsibilities, but the greater and more substantive responsibility will fall to the NEA.[21] The box on page 16 shows some apparent differences between the two agencies that seem to point to guidelines that might help distinguish their roles.

In areas where more effective education in the arts depends upon the involvement of artists and arts enterprises, the NEA must assume leadership. Just as the NSF applies the resources of science and the expertise of scientists to the problems of science education (in association with science educators), the NEA is in a position to persuade and encourage arts organizations and institutions to become more seriously involved with education (in association with arts educators). The cooperative association of artists and arts educators is necessary if arts education is to evolve with a solid foundation, based on accurate knowledge, innovative thinking, and effective pedagogy. Difficult as they may sometimes be, such working associations make as much good sense in the arts as they do in science. They provide the only basis by which arts education can attain higher levels of effectiveness and increased professional respect and public support. Encouraging and supporting the working liaisons of artists and arts educators must, of necessity, not be the responsibility of the DOE but that of the NEA.

On the other hand, the DOE can support the arts through its broad programs in education. We know, for example, that the arts can break the cycle of disaffection and despair that grips so many inner-city children. The arts can touch the spirit of children in ways that other subjects do not. They can be instrumental in keeping students in school. For these reasons, the DOE's programs for at-risk students and the disadvantaged should specify the arts, and its research programs should investigate the relationship of the arts to these students and to the improvement of school performance. Similarly, the DOE's programs in teacher training should be as open to the arts as to any other subject area. While the DOE paints in broad educational strokes, the NEA gets into the nitty-gritty.

### Policy Recommendations for the NEA

In light of the crucial long-term need for increased public support and interest in the

**Fundamental Differences**

| NEA | DOE |
|---|---|
| Policies and programs that connect artists and arts institutions with education. | Policies and programs that connect educators and education agencies with the arts. |
| Projects that would benefit from, or otherwise require the expertise of artists working together with arts education specialists. | Programs that can (and should) tie the arts to broad educational initiatives (i.e., disadvantaged students, integration, national assessment, etc.). |
| Projects in arts education that, because they require the highest quality of professional involvement, should be selected and assigned on the basis of peer review. | Programs that do not require selection and assignment on the basis of peer review. |
| Projects and programs supervised by and accountable to the NEA. | Programs that are ultimately administered and accountable through other agencies; e.g., funds turned over to the states or funding given to the national arts education program administered by the John F. Kennedy Center for the Performing Arts. |
| Joint programs funded by, and accountable to, the two agencies. | Joint programs funded by, and accountable to, the two agencies. |
| Research that relates arts education to the state of the arts in American culture. | Research that relates arts education to the state of education. |

arts, the vast inequities of opportunity to study the arts in the public schools, and the ambiguity of responsibility that has marred federal sector support of arts education, Congress should declare that the responsibilities of the NEA for education in the arts are:

1. to improve the quality of instruction at all levels;
2. to increase the amount of instruction where it is lacking;
3. to increase the comprehensiveness of instruction where it is limited;
4. to promote expert teaching in the arts through the use of arts specialists and by improving the education of prospective elementary classroom teachers;
5. to support the development of more effective curricular materials in the various arts, particularly at the elementary and middle school levels, incorporating the latest technology and assuring its use by requiring national dissemination and the in-service education of teachers;
6. to encourage states to require all high school students to study the arts as a requisite for graduation;
7. to activate partnerships between local and state arts and education agencies;
8. to encourage more productive partnerships between community arts organizations and enterprises, business and industry, colleges and universities, and state and local education agencies;
9. to enhance public understanding of the value of education in the arts through community leadership training and through informal education activities using such media as broadcasting, museums, clubs, and amateur community arts groups;
10. to support research that illuminates the relationship of education in the arts to the state of the arts in American culture and to the well-being of the society as a whole.

These mandates specifying the responsibility of the NEA in arts education should be made part of an entitlement amended by Congress to the legislative authority for the NEA as part of the reauthorization process in 1990.

Once it is decided that major responsibility for arts education does and should reside at the NEA, the categories of funding in the

NEA's Arts in Education Program should be expanded as necessary to accommodate these new mandates. Accordingly, the Special Projects category, at a minimum, should be expanded to cover the following particularly urgent needs (related directly to recommendations 1, 2, 3, and 9 above):

- An "Add-Arts" fund to address those dire situations in schools where little or no arts education instruction is now provided, including many schools in inner cities and in rural areas. These incentive grants might be designated so that school systems are required to assume an increasing financial responsibility as commitment to the program develops. In this way, when the funding is terminated, the new arts program is in place.
- A "Curriculum Innovation in the Arts" fund to encourage school systems to support curriculum reform in the arts, including the development of comprehensive arts programs that address basic educational goals and serve all students. As it is now, many arts programs do not command priority because they are directed toward the talented, have their own narrow agenda, and do not realize their education potential.
- An "Arts Advancement" fund to support efforts at both the state and local levels to articulate effective case statements for arts education and strategies to communicate that case to appropriate leaders. At present, there is little incentive to improve arts education programs because their value is not apparent.

To achieve these new mandates, each of the arts discipline programs at the NEA (dance, literature, music, visual arts, etc.) will have to become more involved in educational activities, encouraging arts enterprises throughout the nation to engage seriously and steadfastly with education in their communities. They are the only community enterprises that can take such leadership, because they alone have the commitment to and understanding of the arts. Education in the arts is *their* world, and they are accountable. In this view, the NEA *is* an education agency, and artists *are* educators, in the same sense that this is the case with the NSF and scientists. Such direct involvement in education is appropriate for these enterprises, since they stand to gain the most from it. Arts enterprises therefore should be encouraged to engage in long-term efforts to work both within and outside of schools and to abandon the token, one-shot approaches that are so common and generally ineffective. Educationally, they should operate in terms of *courses of study for all students* and not just exposure to the arts, artists-in-schools, or special programs for the talented. All such educational initiatives by the discipline programs at the NEA should be coordinated by the NEA's Arts in Education Program to assure general consistency of policy and approach.

These increased responsibilities of the NEA in education will require substantial additional funding and staff. New funds should go to the NEA rather than to the DOE, since the latter has no existing mechanism to apply them to the arts effectively and efficiently or to administer the kinds of programs that the NEA already has in place. The NSF's 10 percent of total budget allocation for education is a sensible goal for the NEA. It immediately allays the fear that the monster of education is going to devour the host. Surely artists and arts enterprises can justify putting 10 percent of the NEA's effort into education as an investment in their own future. That is just good business. Without that much effort, the indifference toward, disinterest in, and disvaluing of the arts among vast numbers of American citizens may result in the host being devoured anyway.

### Notes

1. The National Endowment for the Arts, *Toward Civilization: A Report on Arts Education* (Washington, D.C.: U.S. Government Printing Office, 1988), 171.
2. Ibid.
3. The NEA's report, *Toward Civilization*, states that "the Arts Endowment spends 3.3 percent of its current budget for its Arts in Education Program, compared to . . . just over 5 percent of the Science Foundation's much larger budget for science education" (p. 33). These figures do not reflect the situation in 1989.
4. The report states that the arts in education "are in triple jeopardy: they are not viewed as serious; knowledge itself is not viewed as a prime educational objective; and those who determine school curricula do not agree on what arts education is" (p. 19); that "there is a major gap between the stated commitment and resources avail-

able to arts education and the actual practice of arts education in schools" (p. 19); that "the artistic heritage that is ours and the opportunities to contribute significantly to its evolution are being lost to our young people" (p. 25); that "there is little agreement about the content of arts education . . . [and] equal confusion about learning goals" (p. 19); that "schools have little or no idea what their students are learning about the arts" (p. 26); and that, indeed, "basic arts education does not exist in the United States today" (p. 13).

5. Ibid., 32 and 33.

6. Ibid., 33.

7. The reverse is equally true: The place and pertinence of arts in education depends directly upon the well-being of the arts in society. If there were no arts in society, there would be no need for any in education. The two are therefore interlocking and interdependent components of the same universe.

8. For a more detailed account of the problems besetting arts education in American schools, see Charles Fowler, *Can We Rescue the Arts for America's Children?* (New York: American Council for the Arts, 1988).

9. Arnold Strassenberg, interview with author, Washington, D.C., 2 May 1989.

10. U.S. Congress, *National Foundation on the Arts and Humanities Act of 1965* (Public Law 209), 89th Cong., 1st sess., 1965.

11. Frank Hodsoll, speech, New Orleans, 27 October 1983.

12. U.S. Congress, *Reauthorization of the National Foundation for the Arts and Humanities*, 99th Cong., 1st sess., 1985.

13. National Endowment for the Arts, note 1 above, 23 and 24.

14. Quotes from a draft of the NEA's RFP on the High School Arts Curriculum, 28 December 1988.

15. Strassenberg, note 9 above.

16. "Department of the Interior and Related Agencies Appropriation for 1990," Hearing 24, January 1989, 17.

17. Ibid., 17.

18. Ibid., 18.

19. Ibid., 26–27.

20. Ibid., 28.

21. This question of whether arts education is better off when it is associated with the arts or with education is similar to the choice that colleges and universities must make in placing the curriculum of arts education in the college of education or the college of fine arts. The latter is by far the more preferred organization and for good reason. Associating arts education with the arts puts the emphasis in teacher education where it should be—on the substance of the subject matter rather than on methodology. This is not to suggest that the latter is unimportant; on the contrary, effective teachers must know both their subject and how to teach it.

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Mr. YATES. Thank you. Thank you very much, and thank all of you who participated in this day. You kind of feel like Henry IV at Agincourt on St. Crispin's Day, and all of you should be proud that you participated and that you will remember this day in the future.

Thank you very much.

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